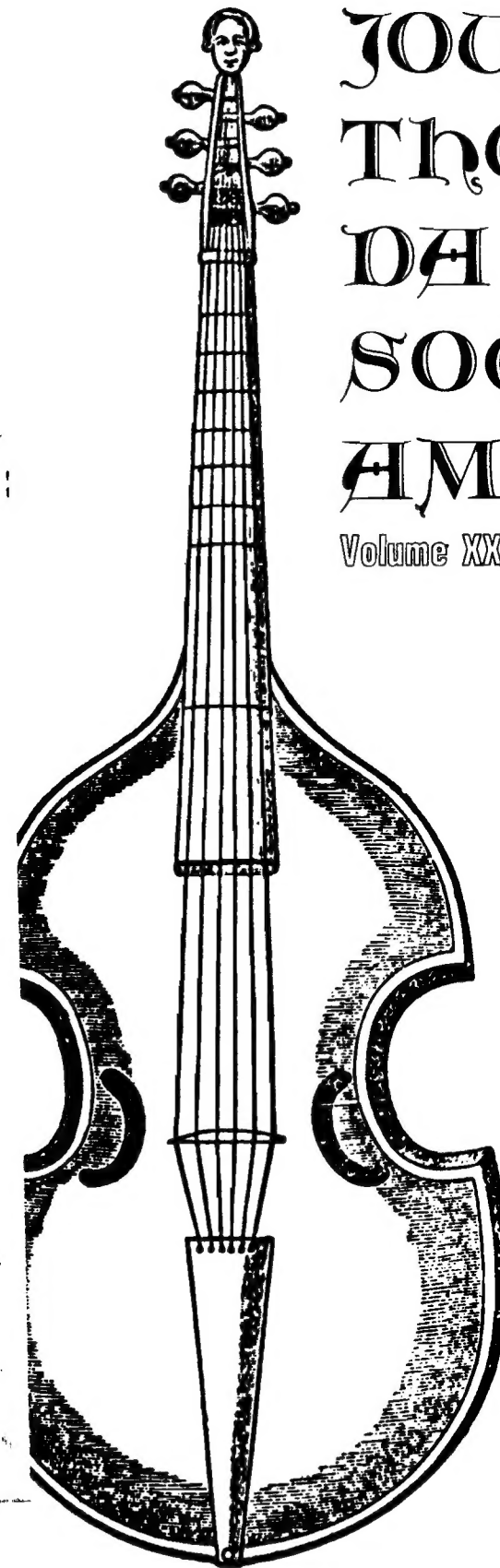


JOURNAL OF
THE VIOLA
DA GAMBA
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AMERICA

Volume XXI

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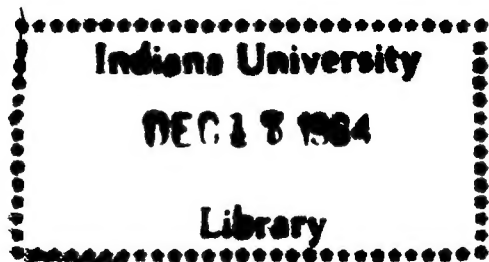
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Articles, correspondence and materials for review should be addressed to the editor: Efrim Fruchtman, Music Department, Memphis State University, Memphis, TN 38152. The editors welcome for consideration articles pertaining to the viols and related instruments, their history, manufacture, performers, music, and related topics. Authors should consult *The Chicago Manual of Style*, 13th ed. for matters of style. Camera-ready musical examples must be written on separate sheets and identified with captions.



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EDITORIAL

This has been an eventful year with regard to the mechanics of producing the VdGSA Journal. For the first time in many years our readers are receiving the Journal in the year of its issue. We have acquired the service of Accurate Printing and thanks to John Whisler, our Journal attorney, Phillip Cooper, and the cooperation of Accurate Printing, we now have a legal document to help control the meeting of deadlines and copy correction. John tendered his resignation as associate editor, as announced in the Newsletter, but later was persuaded to remain on as consulting editor. Ann Viles, previously our review editor, served as associate editor for this issue and henceforth will function as co-editor with me. Improvement in the physical aspect of the Journal is the result of the efforts of Joan Meixell, who will continue to serve as layout editor.

Ann and Joan, recent converts to the viol, are members of a newly organized consort at Memphis State University. Ann is the music librarian at MSU, having previously held that position at the Curtis Institute of Music in Philadelphia. She recently completed a Ph.D. in musicology at Bryn Mawr. Her dissertation topic was on the important American musical patron, Mary Louise Curtis Bok Zimbalist. Joan held the position of program editor for the Philadelphia Orchestra for six years, and is presently assistant to the dean of the College of Communication and Fine Arts at Memphis State University. She is also active as an artist, and her paintings have been displayed in New York, Philadelphia and elsewhere. The present volume reflects their considerable contribution.

Plans for future issues are underway and requests for specific contributions will be announced in forthcoming issues of the Newsletter.

Efrim Fruchtmann

NORTH ITALIAN VIOLS AT THE SHRINE TO MUSIC MUSEUM

Margaret Downie Banks

The Shrine to Music Museum at the University of South Dakota at Vermillion acquired the Witten Collection of 16th-, 17th-, and 18th-century Italian stringed instruments, bows, labels, tools, and documentary source materials, widely recognized as the greatest collection of its kind in the Western Hemisphere, on February 5, 1984. The instruments are among the earliest, best preserved, and historically most important examples that survive.

The Collection represents the culmination of more than 40 years of specialized collecting by the antiquarian bookseller and musician, Laurence C. Witten II of Southport, Connecticut. It consists of 70 violins, violas, 'cellos, viols, lutes, theorbos, and guitars by the great Italian masters, including three generations of the Amati family, Andrea Guarneri, Ferdinando Gagliano, Gasparo da Salo, Magnus Tieffenbrucker, and others, plus 30 important bows. Included are five of the sixteen instruments by Andrea Amati (Cremona, ca. 1505-1580) known to survive.

Nine north Italian viols are included in the Witten-Rawlins Collection, as it is now known. They illustrate the development of Italian viols from about 1540 to 1728. There are two Venetian, five Brescian, and two Bolognese instruments; the makers include Ventura di Francesco de' Macchettis Linarol, Peregrino de' Micheli Zanetto, Gasparo Bertolotti da Salo, Giovanni Paolo Maggini, and Johannes Florenus Guidantus. Two viols are unsigned.

Five of the instruments are in playing condition. The other four are disassembled and will be left that way for study purposes.

World-wide, only a relatively small number of Italian viols survive, primarily in the collections at the Musée Instrumental du Conservatoire de Musique in Brussels and the Kunsthistorisches Museum in Vienna. There are no significant assemblages of Italian viols in American collections, private or institutional, other than that at The Shrine to Music Museum.

Most of the viols collected by Witten came from the Bisiach family collection in Italy. The Bisiachs were active in the Milan area for 90 years, the leaders of the two generations having been Leandro Bisiach (1864-1946) and his eldest son, Andrea (1890-1968). The families lived at Venegono, on a hill rising from the Plain of Lombardy, but maintained two shops in Milan.

According to Leandro Bisiach, Jr., with whom Witten negotiated the purchase of seven viols in 1968-69, two of the instruments -- the Linarol, Venice, 1582, and the Zanetto, Brescia, before 1564 -- were among four instruments acquired by his father in the late 19th century from the great Correr collections in Venice, most of which were sold in the 19th century to the Brussels and Vienna museums noted above. The other two acquired by his father were the lira da braccio and the treble viol, both by Giovanni Maria of Brescia, made in Venice ca. 1575-90, now at the Ashmolean Museum, Oxford, which the Bisiachs sold to Messrs. Hill, London.

The Bisiachs also obtained instruments by writing to religious foundations in Lombardy, Emilia, and the Veneto, offering their services as advisors, experts, and restorers of old stringed instruments.

The following inventory includes brief descriptive and historical information, basic measurements, and photographs. Requests for further information should be addressed to the author at The Shrine to Music Museum, USD Box 194, Vermillion, SD 57069, USA.

VENETIAN VIOLS

No. 3375. Bass Viol, unsigned, Venetian School, ca. 1540. Glued to the inside of the back is a false printed label: *David Tecchler Liutaro/Fecit Romae Anno 1723*. This three-stringed instrument, in original condition, has a small metal loop, inserted into the upper right rib, so it can be carried by a strap. The thick, dark brown, one-piece belly has sloping shoulders, and the upper portion of the thick, flat, one-piece walnut back slopes towards the neck. Both belly and back overhang the ribs; neither has purfling. The S-shaped soundholes are wide and straight. The broad, thick neck culminates in a wide, two-channeled scroll with a one-turn, flat-sided volute. The bone nut has unusually deep and wide string channels. The crude tailpiece is attached by gut to an end button. Witten notes that "this primitive-appearing instrument is most closely related in soundhole (an upright long-S) and scroll design to some surviving Venetian viols



No. 3375. Viola da gamba, bass, Venetian School, ca. 1540.

and graphic representations of others of the 1540-1550 period, including some by Francesco Linarol."¹ Witton-Rawlins collection, 1984.

Ex coll.: Bisiach, Milan.

Measurements: Length of body, 69.5 cm; depth of ribs, 12.7 cm; width, upper bouts, 31.3 cm; and width, lower bouts, 33.5 cm.

Unpublished.

No. 3377. Bass Viol by Ventura di Francesco de' Macchettis Linarol (fl. 1580-90), Venice, 1582. Signed in ink directly on the inside of the back, *1582/Ventura in Venetia/F*. A very light-weight, delicately-made, six-stringed viol in original condition, including original rosewood fingerboard. The yellow-brown, two-piece belly has sloping shoulders, and the upper portion of the flat, two-piece, birdseye-maple back has an upward slope to the neck. The belly and back are flush with the birdseye-maple ribs. The belly has purfling in five rows, as does the back and cheeks of the pegbox; the back and the fingerboard have a decorative triple purfling. The soundholes are F-shaped. The narrow, thin neck culminates in a triple-channelled scroll with non-protruding volutes. The modern tailpiece is attached by wire to an end button. This viol is smaller, but otherwise virtually identical to the large bass viol by Linarol, dated 1585, in the Kunsthistorisches Museum, Vienna.² Witten-Rawlins Collection, 1984.

Ex colls.: Correr, Venice; Bisiach, Milan.

Measurements: Length of body, 66.5 cm; depth of ribs, 12.2 cm; width, upper bouts, 32 cm; and width, lower bouts, 34 cm.

Bibliography:

Witten, Laurence C., II. "Apollo, Orpheus, and David," *Journal of the American Musical Instrument Society* (JAMIS) 1 (1975): 43-44.

----. "The Surviving Instruments of Andrea Amati," *Early Music* 10, No. 4 (October 1982): 487.

¹ Laurence C. Witten II, "The Witten Family Collection of Antique Italian Stringed Instruments, Bows, Labels, Tools, and Documentary Source Materials." Unpublished inventory, 1983, p.6.

² Julius Schlosser, *Die Sammlung alter Musikinstrumente; beschreibendes Verzeichnis*. (Kunsthistorisches Museum in Wien. Publikationen aus den Sammlungen für Plastik und Kunstgewerbe, Band III). Vienna: A. Schroll, 1920, plate XVIII. See photograph also published in Laurence C. Witten II, "Apollo, Orpheus, and David," *Journal of the American Musical Instrument Society* 1 (1975): 43-45 and figure 43.



No. 3377. Viola da gamba, bass, by Ventura de Francesco de' Macchettis Linarol, Venice, 1582.



No. 3377. Viola da gamba, bass, by Ventura de Francesco de' Macchettis Linarol, Venice, 1582.



No. 3377. Viola da gamba, bass, by Ventura de Francesco de' Macchettis Linarol, Venice, 1582.

BRESCIAN VIOLS

No. 3376. Bass Viol signed by Zanetto de' Micheli da Montichiario (ca. 1489-1564), Brescia, but probably by his son, Peregrino (Pellegrino) de' Micheli Zanetto (ca. 1520-ca. 1603), ca. 1564. Manuscript label reads *Zanetto da bressa*, with the later addition, in a different color ink, of the incorrect date, 1459. One of two known surviving viols signed by Zanetto.³ The neck, fingerboard, and scroll are not original, and the instrument is currently fitted with four strings. The reddish-brown, two-piece belly has sloping shoulders, and the upper portion of the one-piece, flat back has an upward slope to the neck. Both the belly and back are flush with the ribs. The belly has double purfling, but there is no purfling on the back. The soundholes are F-shaped. The tailpiece (not original) is attached by wire to an end button. Witten-Rawlins Collection, 1984.

Ex colls.: Correr, Venice; Bisiach, Milan.

Measurements: Length of body, 63.5 cm; depth of ribs, 11.5 cm; width, upper bouts, 29.5 cm; and width, lower bouts, 32.7 cm.

Bibliography:

Mucchi, A.M. *Gasparo da Salo*. Milan: Ulrico Hoepli, 1978, p. 161. (Reprint of 1940 edition.)

Witten, Laurence C., II. "Apollo, Orpheus, and David," *JAMIS* 1 (1975): 51-52.

----. "The Surviving Instruments of Andrea Amati," *Early Music* 10, No. 4 (October 1982): 487.

³ A Zanetto tenor viol survives at the Musée Instrumental du Conservatoire de Musique, Brussels, Mahillon no. 1410. See Laurence C. Witten II, "The Surviving Instruments of Andrea Amati," *Early Music* 10, No. 4 (October 1982): 487 and 494, fn. 5.



No. 3376. Viola da gamba, bass, by Peregrino de' Micheli Zanetto, Brescia, ca. 1564.

No. 3378. Bass Viol by Gasparo Bertolotti da Salo (1540-1609), Brescia, before 1609. Converted to a cello, probably in the nineteenth century. Authentic printed label reads *Gasparo da Salo, In Brescia*. Outline of Gasparo's cornerless viol body clearly visible on belly and back. The original scroll was retained and the outlines of the original six pegholes are clearly visible. The dark brown, two-piece belly is made of the marked "Haselfichte" wood preferred by the maker. The two-piece back has been vaulted, but the line demarcating the original upper back slope to the neck is clearly visible. The belly and back overhang the ribs. Both the belly and the back are double-purpled at the point at which additional wood was added in the cello conversion. The soundholes are F-shaped. The large scroll is single channelled and has protruding volutes. The modern tailpiece is attached by gut to an end button. Witten-Rawlins Collection, 1984.

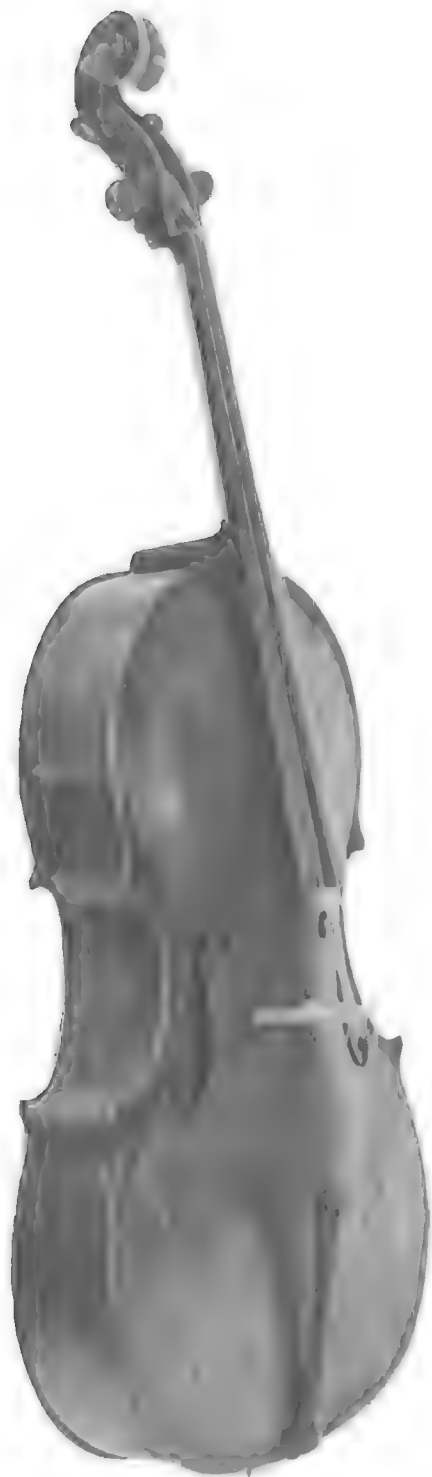
Ex coll.: J. & A. Beare, Ltd., London.

Measurements: Length of body, 79.2 cm; depth of ribs, 11 cm; width, upper bouts, 33 cm; and width, lower bouts, 39 cm.

Unpublished.



No. 3378. Viola da gamba, bass, by Gasparo Bertolotti da Salo, Brescia, before 1609. Converted to cello in 19th century.



No. 3378. Viola da gamba, bass, by Gasparo Bertolotti da Salo, Brescia, before 1609. Converted to cello in 19th century.



No. 3378. Viola da gamba, bass, by Gasparo Bertolotti da Salo, Brescia, before 1609. Converted to cello in 19th century.

No. 3431. Bass Viol by Gasparo Bertolotti da Salo, Brescia, before 1609. Large, partially torn, printed label with maker's missing first name written in ink directly onto the inside of the back and incorrectly spelled: *Gaspero da Salo/Brescia*. Also handwritten in ink is the erroneous date, 1521. The neck and pegbox were remounted with machine heads for use as a three-stringed double bass, probably in the 19th century; however, the original scroll was retained. The viol is complete, but presently disassembled and in fragile condition. The dark brown, two-piece belly has sloping shoulders and the upper portion of the two-piece, flat back has an upward slope to the neck. Both the belly and back are double purfled. The soundholes are F-shaped. The large scroll is single-channelled and has protruding volutes. Witten-Rawlins Collection, 1984.

Ex coll.: Bisiach, Milan.

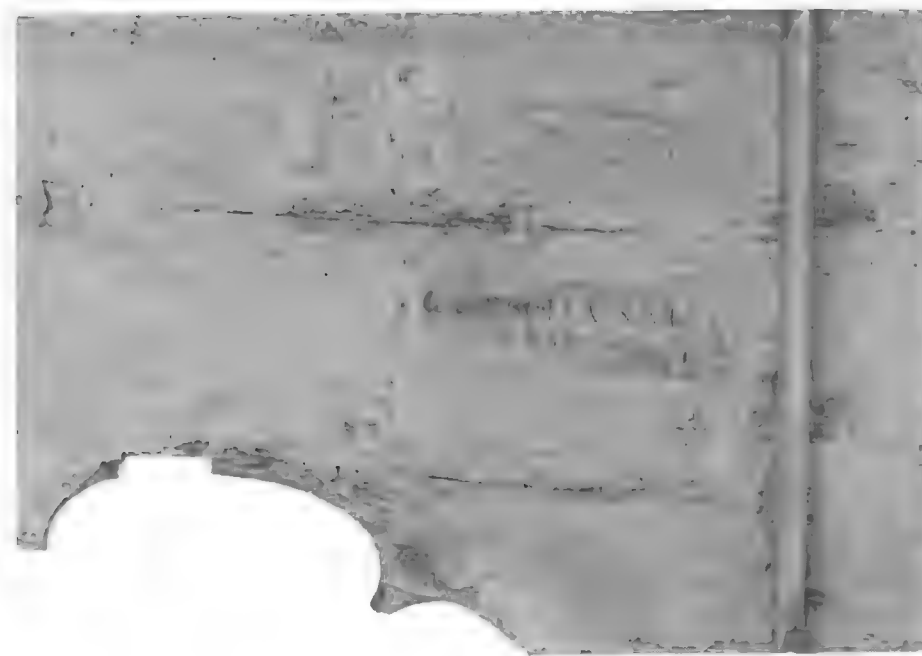
Measurements: Length of body, 98 cm; depth of ribs, 20 cm; width, upper bouts, 42.5 cm; and width, lower bouts, 45.5 cm.

Unpublished.

(a)



(b)



No. 3431. Viola da gamba, bass, Gasparo da Salo, Brescia, Italy, before 1609. (a) Complete, but disassembled; (b) Label.

No. 3432. Bass Viol by Giovanni Paolo Maggini (1580-1630), Brescia, before 1630. Large printed label, *Paolo Maggini Brescia*. The neck, pegbox, and scroll are not original, the viol having been remounted for use as a three-stringed double bass. The viol is complete, but presently disassembled and in fragile condition. The dark brown, cornerless, two-piece belly has sloping shoulders and the upper portion of the one-piece, flat back has an upward slope to the neck. Both the belly and back are double purfled. The soundholes are F-shaped. The tailpiece (missing) was originally attached by gut to an end button. Witten-Rawlins Collection, 1984.

Ex coll.: Bisiach, Milan.

Measurements: Length of body, 90 cm; depth of ribs, 16 cm; width, upper bouts, 38 cm; and width, lower bouts, 49.5 cm.

Unpublished.

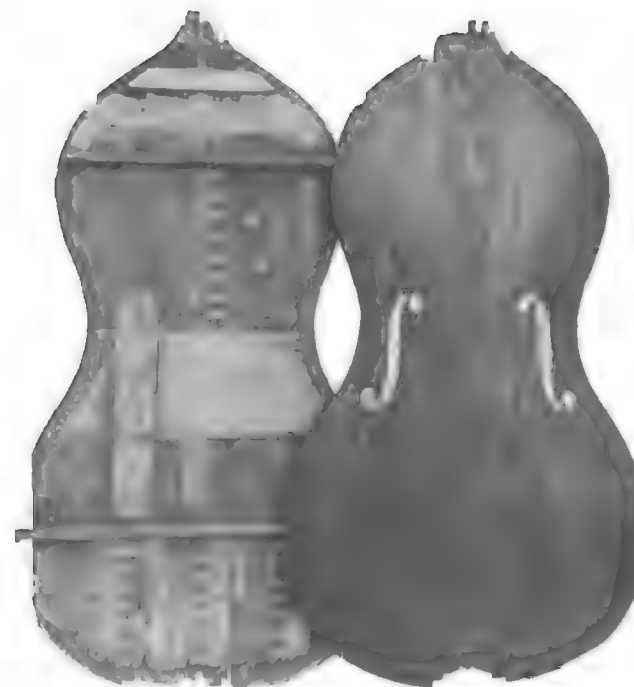
No. 3430. Bass Viol by Giovanni Paolo Maggini, Brescia, before 1630. Handprinted label reads *G. Paolo Maggini Brescia*. The viol is disassembled and lacks the neck; the four-holed pegbox and scroll are not original. The dark brown, two-piece belly has sloping shoulders and the upper portion of the two-piece, flat back has an upward slope to the neck. Both the belly and back are double purfled. The soundholes are F-shaped. The tailpiece (missing) was originally attached by gut to an end button. Witten-Rawlins Collection, 1984.

Ex coll.: Bisiach, Milan.

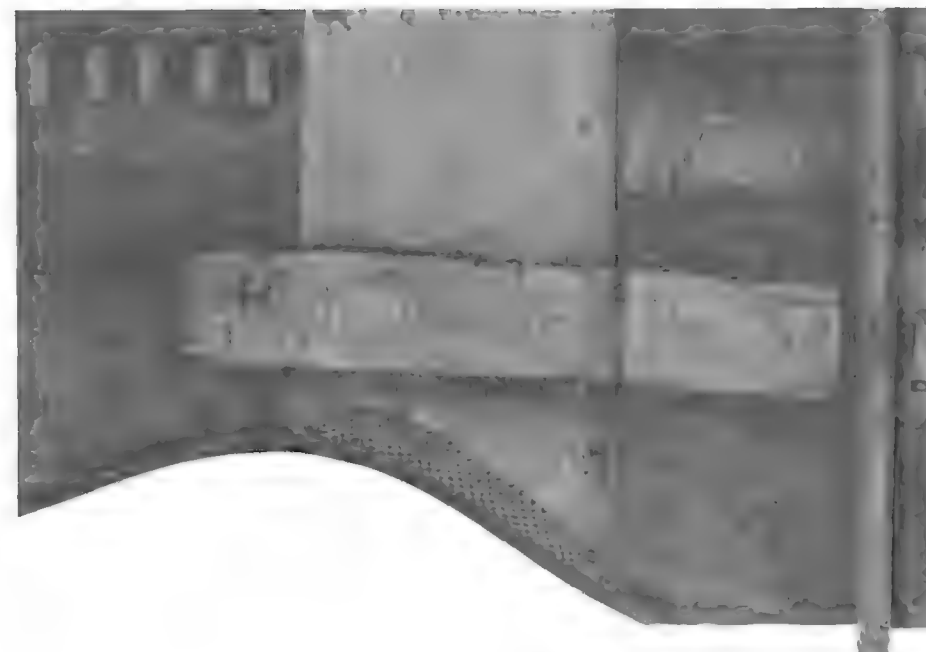
Measurements: Length of body, 65.5 cm; depth of ribs, 11.9 cm; width, upper bouts, 30.5 cm; and width, lower bouts, 34.5 cm.

Unpublished.

(a)



(b)



No. 3432. Viola da gamba, bass, Giovanni Paolo Maggini, Brescia, before 1630. (a) Complete, but disassembled; (b) Label.

BOLOGNESE VIOLS

No. 3352. Bass Viol by Johannes Florenus Guidantus (fl. 1685-1741), Bologna, 1728. Printed label reads *Joannes Florenus Guidantus/Fecit Bononiae Anno 1728*. This six-stringed viol is in excellent condition. The yellow-brown, two-piece belly has sloping shoulders, and the upper portion of the two-piece, flat back of strongly-marked maple, has an upward slope to the neck. Both the belly and the back overlap the maple ribs and have single purflings. The soundholes are F-shaped. The wide neck culminates in a double-channelled scroll with protruding volutes. The tailpiece is attached by gut to an end button. Witten notes that this viol was produced during a period (ca. 1685-1730), "when a comparatively small and shortlived demand for viols (of powerful violinlike construction) seems to have been created in Italian court orchestras by northern music and/or musicians."⁴ Witten-Rawlins Collection, 1984.

Ex colls.: Silvestre, Lyons; E.J. Payne, England; W.E. Hill & Sons, London; Alexander Mackay-Smith, England; Emil Herrmann, New York.

Measurements: Length of body, 69.7 cm; depth of ribs, 13.2 cm; width, upper bouts, 28.2 cm; and width, lower bouts, 32.8 cm.

Unpublished.

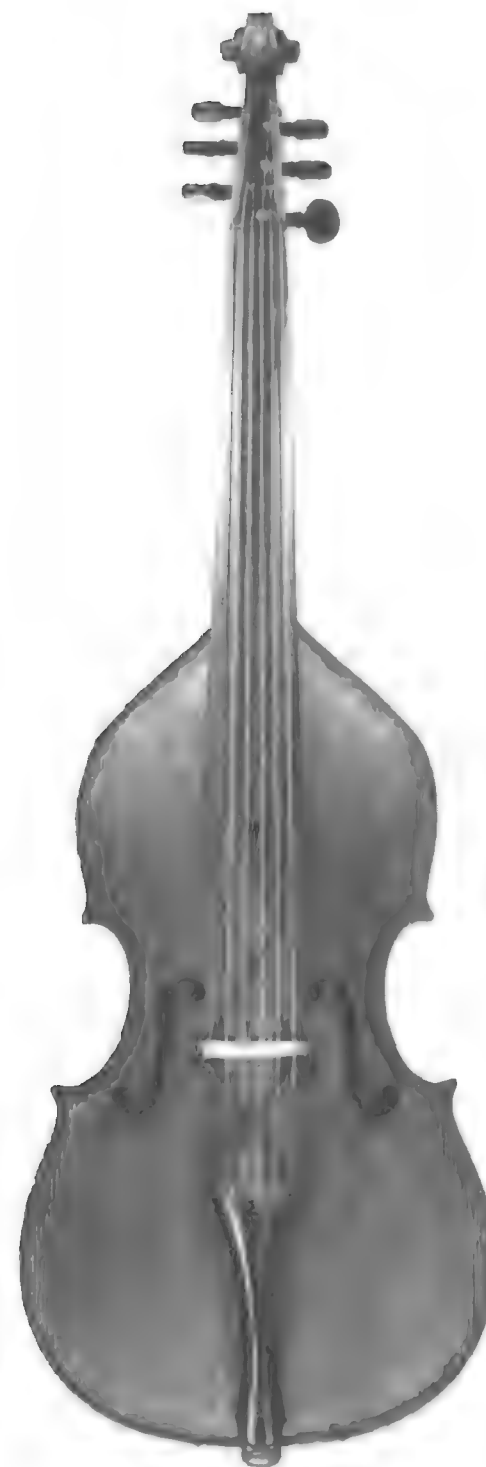
No. 3434. Bass Viol, unsigned, North Italian, ca. 1720. This viol, complete (without neck) but disassembled, is similar to the late Italian cello-gamba type represented by No. 3352; however, the corners of this instrument are not pointed in cello fashion. The light brown, two-piece belly has slightly-sloping shoulders and the two-piece back is entirely flat. Both the belly and the back have single purflings. The soundholes are F-shaped. The scroll and pegbox (four holes) probably are not original. The tailpiece (missing) would have been attached by gut to an end button. Witten-Rawlins Collection, 1984.

Ex Coll.: Bisiach, Milan.

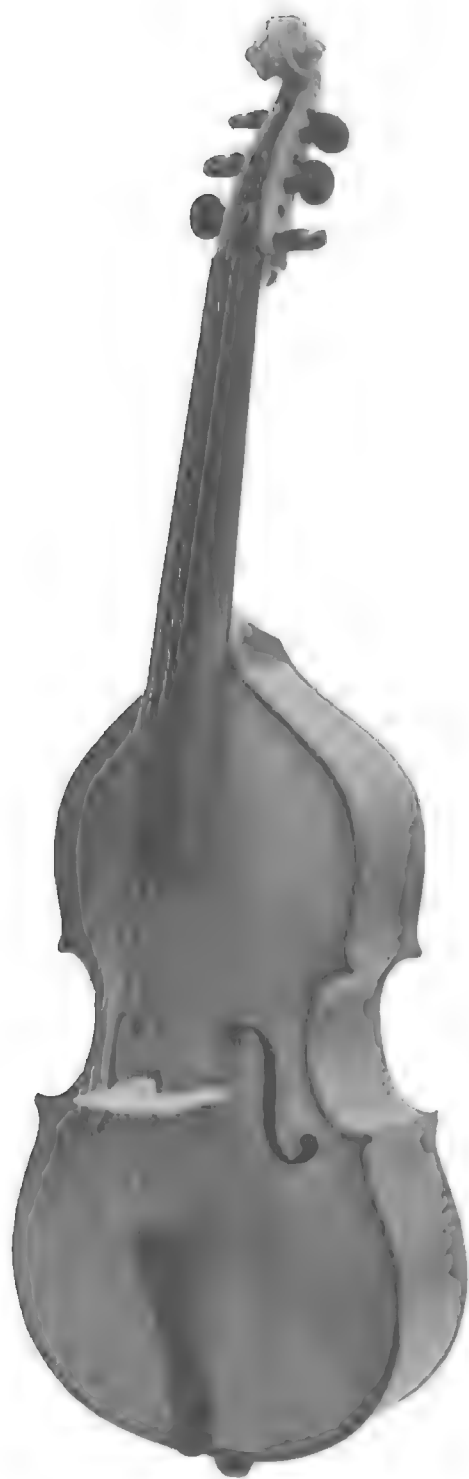
Measurements: Length of body, 68 cm; depth of ribs, 11 cm; width, upper bouts, 31.5 cm; and width, lower bouts, 34.8 cm.

Unpublished.

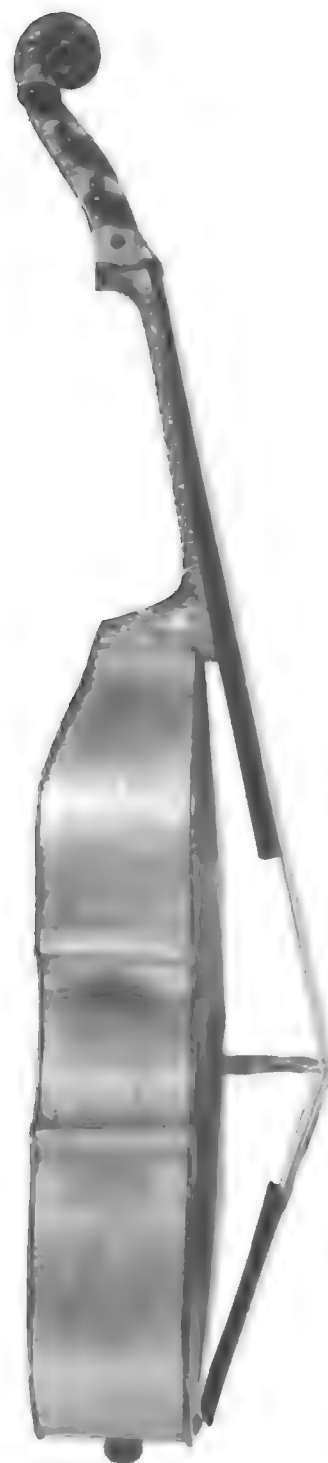
⁴ Witten, *JAMIS*, p. 7.



No. 3352. Viola da gamba, bass, by Johannes Florenus Guidantus, Bologna, 1728.



No. 3352. Viola da gamba, bass, by Johannes Florenus Guidantus, Bologna, 1728.



No. 3352. Viola da gamba, bass, by Johannes Florenus Guidantus, Bologna, 1728.

SIR PETER LEYCESTER'S BOOK ON MUSIC

Hermione Abbey

After three centuries of obscurity, Sir Peter Leycester's notebook entitled "Music"¹ emerges as an enlightening commentary on the popularity and use of the viols during England's most critical period — The Civil War — in the seventeenth century.

Born in 1614 at Cheshire, the descendent of an old and distinguished family, Peter Leycester was a lawyer, theologian, philosopher, historian, author, and accomplished musician. His education at Brasenose College, Oxford, 1629, and at Gray's Inn, 1632, qualified him as a barrister. However, with the outbreak of the Civil War, he was made Commissioner of Array for Cheshire by appointment of King Charles I. After accusations by the Parliamentarians that he was a royalist spy, Leycester was arrested and imprisoned in Chester Castle, 1655.² Such an indignity perhaps seemed insufferable to Leycester at that time; however, when the restoration came, he was awarded the title of baron for his loyalty to the crown. Sir Peter's interest in viols and music apparently reached a high point in 1659, for at that time he acquired a set of six viols plus a lyra viol. Also, it was then that he compiled his music notebook. When P. Leycester's prolific life ended at Cheshire, 1678, he left a large collection of unpublished manuscripts including the book "Music."

This manuscript, formidable in length, is organized into three parts:

1. 'A Booke of Miscellany Collections' is Leycester's detailed, handwritten account of how he obtained his chest of viols. And like all

violists, who after procuring their instruments, swiftly slip into studies of tuning, bowing, and transposing clefs, Leycester likewise addresses these subjects with lengthy discourse and illuminating examples.

2. 'Prolegomena Historica de Musica' is a scholarly treatise, written in both Latin and English, and pertains to musicians and musical instruments from Biblical through early Baroque times.

3. 'A Booke of Lessons for Lyro-Viole' has eighty-three folios specializing in the repertory for lyra viol. Each leaf is ruled in ink with eight staves per page, and in tablature are tunings, lessons, and compositions for lyra viol. Works of eleven composers are represented. In all, there are seventy compositions in this musical section of the book.

In presenting an overview of "Music," I have singled out certain excerpts that may be of special interest to the viol player. These passages are duplicated in their entirety as Sir Peter wrote them:

PART I

'A Booke of Miscellany Collections
by mee, P. Leycester, Anno Christi, 1659.'

Concerninge the Chest of Violes now in my Custody: 1659.

These Violes were Sir George Ratcliffe's Violes, & beinge in Chester amonge other goods sent thither out of Forland by Sir George now after the surrender of Chester to the use of the Parliament. When seized by Henry Brooke of Norton, Esq: Colonell William Daniel challengeinge a Propriety in the one halfe of them did relinquish his Property to me before Mr. Brooke aforesayd, at Chester, Anno Domini 1655: & moved Hen. Brooke then at my request & in my presence, that he would either give or sell me these Violes.

Henry Brooke sayd he would not sell them, but he would lend them to mee: and after much importunity with him to give or sell me the one halfe, viz a Treble, Tenour, & a Basse, he did implicitly hint in his discourse with mee, as that hee would give me so many of them, or at least so lend them as not to require these from mee: And so gave order to the Party where they were kept in Chester, to deliver all the Violes unto mee: which was done accordingly: But there were then but five Violes in all remayninge in the place aforesayd, for the other two were lent out by him longe before, there beinge seven Violes in all belonginge to the Set, viz two Trebles, two Tenours, and two Basses, & one Lyro=Viole: And my Cosin Brooke hath oft since given me order by word of mouth to call for the other two which were wantinge: which I have done but could not get them till very lately:³

³ During the 1650s, Chester had a population of 3000. For a small provincial town, it is impressive to know that a half-dozen viols or more were available and sought by a number of persons in that community.

¹ DLT/B 31, Cheshire Record Office, The Castle, Chester, England.

² R.N. Dore, *The Civil Wars in Cheshire*, (Chester: Cheshire Community Council, 1978). Dore says, "The whole of English history from the death of Charles I to the restoration of his son was shot through with conspiracy . . . men who had enjoyed office and prosperity had now lost all or almost all. None of them felt any moral obligation from plotting against the regime."

Concerning the Chest of Violes now in my Custody; ~~and~~ 1653.
These Violes were S^r George Rutcliffe's Violes, & being in Charters
among other goods sent the then out of England by S^r George Rutcliffe
the Purveyor of Chester to the use of the Parliament then
seized by Henry Brookes of Norton Esq^r Colonel William Druid
challenging a Propriety in the one half of them, did assign
his Propriety to his kinsman M^r Brookes aforesaid, at Chatter-
house Domini 1654. & moved this: Brookes' letter at my request & in my
presence, that he would either give or sell me these Violes:

Henry Brookes says he meant not sell them, but he would lend them to me; and, after much importunity with him to give or sell me the set half, viz. a Tally, a hammer, & a Bass, he did implicitly lend in his discourse with me, as that he would give me so many of them, or at least so lend them as not to require them from me; And so gave Order to the Dutch and/or other men kept in Closter, to deliver all the Vials to me; not that I was desirous to keepingly. But there were them but five Vials in all remaining, and in the Place of these I offer a New one made lent out by him long before; And brings better value in all belongings to the Set, viz. Two Tallys, one Hammer, two Basses, & one Goss-vial; And my Case Brookes full of Eighty given me Order by word of mouth, to call for the other two, viz. more workings; and which I have done off; But could not get them till very lately:

One of these trees, was taken to Mr. T. Norton of Cheston: and

I just met got till I had given him another of my own books for it.
n. Cost real - 2.10 - 1.10. This was a strange relationship to the book.

I could not get till I had given him another of my own cloths for it.
m. Cost me - 2.10.0. This was a common white belonging to the Set.
The other, lost by Capt. Wylde, was purchased by him for one quarter
of a dollar for 2.4.0. It is a shagreened sack by Harrison to Mr. Chapman
Brooklyn for so much: and which I could never get for 50 cents for
challenges as he once fully bought.) till very lately on Mr. Brewster's
his father had purchased him to let me have it, paying him the
money m. d. he pays for it to wit, twenty shillings: but I gave him
march xi, 1881. & so had the vict. returned into me at the same
time. This was the Lyon vict. belonging to the Set.

[illegible]

And if my Cosin Brooks should require these notes written
as I believe to none or will, (on St. George's Rectification of right
they are) I am cut of course concerning them above & below
as clearly appearing before: All such Particulars I do record
for truth

Witness my hand & Successor

Witness my hand & seal:
March: 29. 1659.

Hand: 29: i 639.

One of those two was lente to Mr. Pilkinton of Chester: which I could not get till I had given him another of my own freely for it, which cost me £1 10s. 0[pence]. This was a Tenour Viole belonging to the Set:

The other, lent to Cap. Hyde was pawned by him to one Harrison of Chester for £1 0s. 0d. & afterwards sold by Harrison to Mr. Charles Broster for so much: and which I could never get (for the viole he challenged as his owne fully bought) till very lately old Mr. Broster, his father, had persuaded him to let me have it, payinge him the money which he payd for it; to wit, twenty shillings, which I payd him March 11, 1658: & so had the Viole delivered unto me at the same tyme. This was the Lyro=Viole belonging to the Set.

And for the other five Violes, which were first delivered unto mee, they were all so broken many of them, that they could not be made use of till I had repayed them, which cost me 16 shillings at one tyme, a blessing for the glueing & repayringe of them: And afterwards in the bridges, pegs, and fiddlesticks (for there was not many of them remayninge) at least forty shillings; so that all appurtenances to these Violes are clearly my owne, bought by mee.

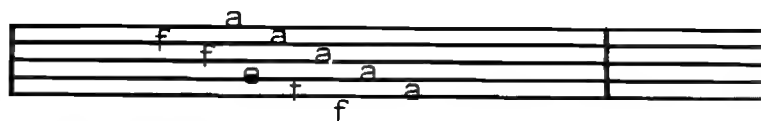
And if my Cosin Brooke should require the Violes backe, as I believe he never will, (or Sir George Ratcliffe whose of right they are) I am out of purse concerninge them above £5 0s. 0d. as clearly appeares before: All such particulars I doe avouch for truth.

Witnes my hande,
March: 29, 1659.
P. Leycester

Several blank pages follow, and the next entry includes:

*Directions for the Tuninge of the Tenour=Viole,
to play in Partes or Consort to the Treble & Basse.*

The Basse=Viole first beinge set in Tune, & the Treble=Viole tuned thereunto stringe by stringe onely an eighth higher, then set the greatest stringe of the Tenour=Viole a unison to the Gam=ut or the second great stringe of the Basse=viole: And that done, set the Tenour Viole in Tune so that the greatest stringe so tuned (as the other Violes are tuned) makinge the strings to agree in unisons stopped thus—



The example shows the standard f-f-e-f-f tuning which was common for both viol and lute. Leycester says this tuning is "the Viole waye proper."

Immediately succeeding the tuning paragraph is a passage addressed to the treble and bass viol player. Believing that they are skilled in reading music in the G and F clefs, Leycester is concerned about their ability (or lack of it) to read the music in the C clef. Therefore, he recommends:

*Directions for the playinge of the C-sol-fa-ut
Clife upon the Violes.*

First (having learned your G-sol-re-ut clife on the Treble, & the ff-fa-ut clife on the Basse=Viole perfectly, so as to play them readily at first sight) having now a parte given you to play in the C-sol-fa-ut clife, observe in what rule or line that clife is placed . . . for it is varied unto the Lines as the occasion serveth.

If the C-sol-fa-ut clife stand in the lowest line thus—



Then are the notes most proper to be played on the Treble=Viole: and standing in this Rule, the fourth stringe open in the Treble=Viole (reckoning from the smallest or Treble stringe) is the note where the clife standes: and if you suppose the G-sol-re-ut clife got in the middle Line: it is the same shife with this clife set in the lowest Line; the notes answeringe to the same stops.⁴

By having the treble viol player imagine that his familiar G clef is on the middle line, he will find that the notes that he reads for the C clef have the same pitches as if using a G clef. For example:



⁴ For an amusing and interesting interpretation of Leycester's 'Directions' see S. McCoy, "The Tale of Clefs" *Chelys* 9 (1980): 28-30.

Four additional directions are given, each related to different positions of the C clef on the staff. In three cases, the G or F clef is to be superimposed on the staff alongside the C clef. However, when the C clef is on the second line from the top, (tenor clef) Leycester then advises, "You must practise to find where your notes stand on the Tenour=Viole accordinge to the scale of Musicke." In other words, the tenor clef clearly must be learned.

The next section of "Music" is a long essay about musicians and musical life from Ancient through Baroque times. Unfortunately, certain passages are difficult to read because of fading and blurring; such imprints resulting undoubtedly from exposure to dust and light. Nevertheless, 'Prolegomena Historica de Musica' has twenty-seven impressive folios which are divided into five chapters.

PART II

'Prolegomena Historica de Musica.'

Chapter 1

Of the First author and Inventor of Musicke & Musicall Instruments.

Chapter 2

Of the first authors of Musicke out of Prophane stories, and whether the first Knowledge of Music Utterly perished with ye word at ye Deluge.

Chapter 3

Of the most excellent and Ancient Musicians amonge the Greecians, and the Musicall Instruments used by them.

Chapter 4

Of the tyme when Musicke first flourished in England, and of the most excellent musicians amonge our Englishmen both ancient and modern.

Chapter 5

The formes of our Notes of Musicke as wee now use them.
(and)

The two Essential parts of Musicke are Tune and Tyme.

Chapter 4

Of the Tyme when Musicke first flourished in England and of the most excellent musicians among our Englishmen both Ancient and Moderne.

As for the Instruments much in request for Gentlemen to practise, wch we call a Basse=Viole, It had not wanted many and excellent Artists: amonge whom I shall name Alphonso Ferabosco who beinge an Italian by birth had his abode much in England: and in memory of whom we yet retayne severall ways of Tuninge for the Viole by him, & call it by the name of Alfonso waye: also Gregory & Lawes in this our age were two most excellent Musicians and Violists, settinge admirable & sweete Lessons for this instrument as most proper & Genuine for it.

Many other excellent Musicians have in these later ages flourished in England: for a brief view I referre the reader to the last page of Morley's booke called an *Introduction to Musicke*: and our age is now full for sweetness of composinge & pleasinge ayres. Will. Lawes hath the most excellent Genius. It is an endless taske to name all, therefore, let these suffice.

The most excellent Artists in musicke in our dayes sub anno 1640.

Will. Lawes, servant to his Majesty

Henry Lawes, his Brother

Mr. John Jenkins

Dr. Colman of London

Mr. Ben Rogers

Mr. Hidson

Mr. Cawardon

Mr. Gregory

Mr. Jefferies sometimes servant to Lord Hutton: an organist.

Mr. Cob

Chapter 5

Tune is the exact Agreement of sounding numbers called Notes: and is distinguished into modulation and Harmony now by how much either of these be better proportioned in themselves, the Tune will be more exact and pleasinge: modulation is the good Agreement of Notes following another, as we see in the modulation of a Plaine songe or Tune: Harmony is the good agreement of many Notes together, as the playinge or singinge in partes: for there is much Sympathy in many well proportioned concordances put together, that they make a union or (as I may terme it) a Quintessence of ye whole.

The severall kinds of Tunes for
Instrumentall Musicke are referred
to these & heads:

The nature of every one of wch you
may find well defined by Morley.

Phantasies
Pavians
Galliards
Almaines
Courantes & les Voltes
Country Dances
Hornepipes
Jigges

The two Essential parts of Musicke are { Tune & Tyme }

Tune is the exact Agreement of Sounding numbers called Notes: and is distinguished into modulation & Harmony: now by how much either of these be better proportioned in themselves, the Tune will be more exact and pleasant: modulation is the good Agreement of Notes following one another as we see in the modulation of a Plaine song or under Harmony is the good Agreement of many Notes together as the playings or singing in quarts: for there is such Sympathy in many well proportioned Concordes put together, that they make a union or (as I may beare it) a Quintessence of y^e whole.

The severall Kinds of Tunes for Instrumentall Musicke are referred to these 8 kinds: The nature of every one of which you may find well described by Monhy.

- Phantasies.
- Pavians.
- Galliards.
- Almains.
- Corantos & his Voltes.
- Country Dances.
- Howes-Pigs.
- Jigges. &c.

The 4 first are y^e most stately musicke: the 2 last y^e sleightest, but some of them very lively & pleasant for the plaine straine.

Tyme, as it serves to Musicke, is the due measure of the Notes in makinge them longe or shorte as occasion requireth, whereby the order & agreement of them one with another may the better appeare: without wch all Musicke would bee but a Confused Jumble.

PLATE II: The two Essential parts of Musicke are Tune & Tyme, from Chapter 5, 'Prolegomena Historica de Musica.'

The 4 first are ye most stately musicke: The 2 last ye sleightest, but some of them lively and pleasant for the plaine straine.

Tyme, as it served to Musicke, is the due measure of the Notes in makinge them longe or shorte as the occassion requireth, whereby the order and agreement of them one with another may the better appeare: without wch all Musicke would bee but a confused Jumblinge.

The manuscript's most extensive section is Part III, having eighty-three folios with rules, tunings, lessons, and seventy compositions for lyra viol:

PART III

'A Booke of Lessons for Lyro=Viole to play alone in Severall Tuninges.'

To play alone uppon the Basse=Viole.

To play alone uppon the Basse=Viole requires a good hand to handle the Instrument decently and sweetly: and because the harmony is better by compredendinge many partes together, these cannot be so well exprest in Notes as Letters. Therefore, Musicians have devised this kind of settinge as most easy to be understood & learned: But when they play in partes, that is best done by the Notes. Let your Lyro=Viole not be of ye largest size of Basse=Violes; & let it be small stringed so it will stand higher and goe more sweetly.

Rules to be observed in Playinge.

1. In all Instrumental musicke strive to have an easy & sweete Touch without harshness or Gratinge.
2. Observe well the Notes of Musicke over the letters, that you play in true tyme and measure: wch use will make more familiar unto you: for this is the hardest and most exact poynt of a Musician.
3. Observe ye the Lines or Rules in the booke represent the stringes of the Viole: as the uppermost line the first or treblestringe, the second line the small meane or second stringe & so followinge in order as they lye uppon the Viole.
4. The severall frets of the fingerboard are represented by the letters b, c, d, e, f, & g: descending in order: as if you stop the treble in the first frette, it is b in the treble: if in the second frette, then it is c in the treble and so descending in order accordinge to the Alphabet: but the letter (a) signifies that stringe to be strooke open without stoppings at all, on wchsoever it be set. Note also every stringe hath his proper use on the same frette one as well as another: so that what Lines you see lettered, those lines show the stringes

you are to touch, and the letters themselves show the places in the finger=board where such stringes are to be stopped in your stroake: and where many letters are put on under another on severall stringes, those stringes in their due place must be strooke all together.

5. Hold out the wrist of your left hand constantly, that you may comply to the stops with more ease.

6. Keepe your right Arme in the right Line, & carry your body upright. Place your Viole betweene your Thighes of a fittinge height to your Stature, restinge the bottome thereof on the calves of your legges: and remember that you strike evenly & lightly with your Bowe or Viole=sticke.

7. Lastly, Grace your Musique by falls & Rellishes as ofte as you can. This marke (X) in ye booke signifies a fall: A fall is he sodaine slerringe of 2 or 3 notes together downward on the Instrument to the stoppe where to you are directed done with ye left hand upon one touch or stroake with the Bowe. This marke (#) signifies a Rellish: A Rellish is the nimble movinge of a finger on a stringe or stoppe, to make the sound relish better to ye Eare. These are done best by your owne fancy, and with that finger wch you command best and is strongest. This marke (—) under letters as it were chaininge them together denotes the strikinge of all those letters so linked in one continued bowe without a new stroake or drawinge backe the Sticke.

fines.
P:L.

The lyra-viol tunings presented throughout 'A Booke of Lessons' are quite diverse. Presumably, Leycester records the tunings that were familiar and popular in the early part of the seventeenth century. The variety is unlike Playford's editions which restrict the lyra-viol's tunings to two ways: "Harp-way sharp, and Harp-way flat."⁵

*Here followe Lessons for the Lyro=Viole
to play alone in Severall tunings.*

	folio
1. Alphonso=waye flat	1
2. Alphonso=waye sharpe	2
3. Harpe=waye both flat & shapre	10, 80
4. Octavo=waye	22
5. Bagge=pipe waye	35
6. Bannester's waye	38
7. The Lyro=waye	45

⁵ J. Playford, *Musick's Recreation on the Viol, Lyra-Way*, 1682 (Facsimile Reprint; London: Henrichsen Edition, Ltd., 1960).

8. Viole=waye	50
9. Another waye by Bannester	7, 49
Another waye	41
Another waye	68

In organizing the final section of *Part III* of "Music," Leycester commences to number the folios, one through eighty-three. They contain short, lyrical works by various composers, the prominent ones being Mace, Jenkins, Simpson, and William Lawes. Dance pieces make up more than half of the collection with the almayne (sometimes almaine) most favored, being thirteen in number. Corantos and sarabandes are the next most prevalent. Also included are gigges, hornpipes, and a pavian.

Apart from the dances, there are nine praeludiums, three of which are composed by P. Leycester. Also appearing among these various selections are dumps, divisions, grounds, and several ayres.

Other pieces, those with descriptive titles such as "What if a Day," "Daphne," "A Toy," are related to English ballads, folk melodies and keyboard compositions.⁶ More important, however, are suggestions accompanying certain tunes telling how they should be played. These tips apply to ornamentation such as the slur, relish, bowing, and the use of left hand and right hand thumps. Suggestions that several excerpts be plucked with the fingers as done on the lute, indicate perhaps that the viol also was placed on the lap for playing as was the lute.⁷

Instead of citing these directions collectively, I shall quote them as they appear in the manuscript.

⁶ For information on title sources see Elizabeth Cowling, "A Manuscript Collection of Viola da Gamba Music," *Journal of the Viola da Gamba Society of America*, 1 (1964): 21-26.

⁷ Frank Traficante mentions this possibility in his article "Lyra Viol," *Groves Dictionary of Music and Musicians*, 6th ed. Ed: Stanley Sadie (New York: St. Martin's, 1979), p. 396.

Richard Pickering, fol. 1, 8, 27, 28.

"My Lady Connelby's Delight"

To be played by the back of ye Bowe: the basses which are pricked are to be thumped with ye finger without ye use of ye Bowe.

"Almayne" (2)

"Praeludium"

"Coranto"

Remember to slide your bowe evenly and gently in one continued motion where the notes are linked together.

"Pavian"

"Daphne"

"Mr. Peter Daniel's Delight"

"Mrs. Daniel's Choice"

The basses which are pricked are to be thumped with ye finger and those which are linked together with an oblique line thus — are to be strooke all in a bowe.

Thomas Mace, fol. 21, 76, 77.

"Almaine"

"The Elder Brother"

"The Younger Brother"

"Sarabande"

"Ayre"

"Eccho"

John Jenkins, fol. 21, 41, 42, 43, 69, 74, 80.

"Almaine" (4)

"Coranto" (6)

"Sarabande" (3)

Those which have 2 scores at the bottom thus // // are to be strooke with the back of ye bowe or viole sticke. Such basses as are pricked denote that they are to be thumped with ye same hand you stop with, without ye use of ye bowe: and the number of ye prickles show what finger: as one pricke, the forefinger: 2 prickles, the middle finger & etc. . . .

"Gigge" (2)

"Praeludium" (2)

These notes may be strooke with the back of ye Bowe or Viole=sticke, or else with the hand as in ordinary playinge, as you will.

"Ye Monnfier's Almayne"

"Ayre"

Thomas Gregorye, fol. 23, 26.

"Almayne" (2)



PLATE III: Eccho, by Thomas Mace from the 'Booke of Lessons for Lyro=Viole.'

Peter Warner, fol. 23, 26.

"Coranto"

"Almayne"

"A Shorte Dumpe"

William Lawes, fol. 25, 26.

"Almaine" (2)

"Coranto"

Peter Leycester

When tuninge the Bagpipe waye: There is little use of the greate stringe in this waye. Remember to strike those that be linked together in one continued motion of the Bowe. Shake your right hand in a motion evenly as if it were slerring the bowe on the stringes: for it will go more sweetly in this tuninge: and this tuninge requires many notes to be strooke in one Bowe for the most parte to make it sweet.

= This marke denotes a rellish wherever you see it put.

A rellish is the nimble moving of a finger on a stringe to make the sound rellish better to the eare.

"A Scotch Jigge"

Remember to strike evenly and gently with your Bowe and play the lesson quicke and lively.

"The Canaries"

"Knave of Clubs"

"Mrs. Babbs Goodnight"

"Syr Rich. Titchbournes Joy"

"Guillims Dumpe"

"The Bells"

"A Horne-pipe"

An upstroake is to be played at the end of a Horne-pipe.

"What if a Day"

"A Pill to Purge the Melancholy"

"Praeludium" (3)

This lesson may be played with your fingers & without the use of ye Bowe, as you play upon a Lute.

"A Health to all the Lords and Laydes"

"A Toy"

"Almaine"

Robert Bannester, fol. 38, 80.

"Rex"

"Coranto"



PLATE IV: A Toy and Almaine, by P. Leicester from 'A Booke of Lessons for Lyro=Viole.'

Peter Younge, fol. 56.

"In Primum"

"In Secundum"

Christopher Simpson, fol. 56.

"In Primum"

"In Secundum"

Peter Stanton, fol. 57, 58.

"A Shorte Praeludium"

"Divisions"

Robert Blagreare, fol. 83.

"Almaine"

"Sarabande"

"My Lord Byron's Tune"

Sir Peter Leycester's book "Music" is of primary importance for disclosing the musical practice of the time. Even with the passing of three hundred years, the manuscript remains relevant to the contemporary violist because it is written from a viol player's point of view. Sir Peter's remarks, instructions, technical studies and compositions leave no doubt about the significant role that the viols assumed in English life, and in the cultural frame of early Baroque society in general.

Furthermore, Sir Peter's notebook is a touchstone by which we can judge the musical atmosphere during a time which was harsh and torn by civil disorder. A positive statement reflecting the status of music comes through a tender observation by Sir Peter. He says, "Our age is now full of sweetness of composinge, and of pleasinge ayres."

HENRY BUTLER AND THE EARLY VIOL SONATA*

Elizabeth V. Phillips

A composition located in Durham Cathedral Library, MS. D.10¹, adds to our knowledge of the early solo sonata and early repertory for viol and basso continuo. This untitled piece of music has been almost entirely overlooked by those who have investigated the manuscript.² The purpose of this paper is to examine the composition with reference to its composer and to other composers of the period.

The composer is identified only by the letters *H.B.* at the end of the composition. These initials and the name *Henry Butler* appear on many other items in the manuscript. Two other initialed items bear Butler's surname or full name in a concordant source.³ No other composer with these initials is known to have composed in the style of the Durham works so labeled.

* This article is an expanded version of a paper read at a meeting of the South Central Chapter of the American Musicological Society held at Austin Peay State University, Clarksville, TN, April 15-16, 1983.

¹ MS. D.10, pp. 160-61. The author wishes to thank the Dean and Chapter of Durham Cathedral for permission to include excerpts transcribed from the MS. An edition of the composition appears among the complete works of Henry Butler in the author's dissertation, "The Divisions and Sonatas of Henry Butler" (Ph.D. Diss., Washington University, St. Louis, 1982), 255-58. The work is entitled [*Sonata*] both here and in the Viola da Gamba Society of Great Britain's *Thematic Index of Music for Viols*, ed. Gordon Dodd ([London]: Viola da Gamba Society, 1980-82), Butler-2.

² The principal study of this MS is an article by Peter Evans, "Seventeenth-Century Chamber Music Manuscripts at Durham," *Music and Letters* 36 (1955): 205-23. Evans focused on other compositions by Butler. Janet Richards omitted the work but included the prelude which precedes it, in "A Study of Music for Bass Viol Written in England in the Seventeenth Century" (B. Litt. thesis, University of Oxford, 1961).

³ US:NYp, Drexel 3551 (MS portion).

Henry Butler was an English composer, viol player, and teacher who was employed by the Spanish court in Madrid from 1623 until his death in 1652.⁴ He was cited as a composer by Christopher Simpson⁵ and as both composer and viol player by Jean Rousseau.⁶ The only known contemporary accounts of Butler are court documents in Spanish archives and a comment by James Wadsworth (the younger). Describing Englishmen at the Spanish court, Wadsworth included the statement that Butler "... teacheth his Catholike Maiesty to play on the Violl, a man very fantasticall, but one who hath his pension truly payd him for his fingers sake."⁷

Attempts to trace the composer's English origins have proved fruitless. The name *Henry Butler* was fairly common and appears often in British archival material. However, none of this evidence can be connected to the composer with any degree of certainty.⁸

In addition to the work discussed in this paper, compositions by Butler include thirteen sets of divisions on grounds (two prefaced by preludes) for bass viol and continuo; an aria and three sonatas for violin, bass viol, and continuo; and a *canciona* and *gallarda* for two violins, "viola," and continuo. Except for this last pair, published in Andrea Falconieri's *Il primo libro di canzone* (Naples, 1650), the music survives in manuscript sources.⁹

Christopher Simpson commended Butler's divisions on grounds as being worthy of study and imitation. Butler was among the most prolific composers of viol divisions. Moreover, his works in this genre

⁴ Documents in the Archivo General del Palacio Real, Madrid, state that Butler came from Sussex and provide the dates of his entry into the court and of his death. The MSS are, respectively, Sección Administrativa, legajo 866 (Felipe IV, Casa): Mercedes, raciones, gages (1620-1629); Sec. Adm., Expediente personal de Dⁿ Enrique Botler, Musico Violon de la R. Capilla, caja 137/20; Sec. Adm., Capilla, legajo 1137, Cassa Real Listas, de Distribuciones q^e ganaron los Musicos de la Capilla Real (1621-1690). For the first citation I am indebted to Louise K. Stein. Most of the important documents were cited in José Subirā's article "Dos músicos del Rey Felipe IV: B. Jovenardi y E. Butler," *Anuario Musical* 19 (1964): 201-23.

⁵ *The Division-Violist* (London: William Godbid, 1659), 47-48; Butler's name also appears in the 2nd ed. (1665/7), 57.

⁶ *Traité de la viole* (Paris: Cristophe Ballard, 1687), 17-18.

⁷ *The English Spanish Pilgrime* (London: T. C. for Michael Sparke, 1629), 62.

⁸ I am grateful for information on numerous Butlers supplied by The Lord Dunboyne, Genealogical Assistant of The Butler Society.

⁹ Other works in manuscript could have perished in the fire of 1734 which destroyed the royal palace in Madrid, including the library of the *Capilla Real*; see José García Marcellán, *Catálogo del archivo de música de la real capilla de palacio* (Madrid: Editorial del Patrimonio Nacional, [1938]), 9.

surpass most others in length (up to forty-nine divisions in a set), in range (up to four octaves, C to c"), and in technical demands. His writing for the bass viol (the only size of viol called for in his music) includes many chords, rapid string crossings, and the use of positions above the frets. In its level of difficulty this music compares to that of Marais and Forqueray, written several decades later.

The majority of Butler's works appear in Durham MS. D.10. This is an oblong manuscript, written entirely in score format, containing a variety of pieces, all of which involve the bass viol. The manuscript appears to date from the late seventeenth or early eighteenth century.¹⁰ Its contents include divisions, preludes, airs, and pieces entitled *sonata*, *sonatino*, *aria*, and *fantasia*. These works are set for one or two bass viols and continuo; and for violin, bass viol, and continuo. Composers represented are Butler, John Jenkins, Johann Michael Nicolai, Daniel Norcombe, Dietrich Steffkens, Maurice Webster and William Young; one work remains anonymous.

Pages 160-61 of MS. D.10 contain two compositions by Butler, copied on paired staves. The first piece, labeled *Prel*, is a prelude in E Minor. This piece appears in another source as part of a paired prelude and set of divisions in E Minor by Butler.¹¹ MS. D.10 elsewhere contains the divisions which belong with this prelude. Perhaps the scribe mistakenly entered the prelude ahead of the composition in E Minor to be discussed.

The second composition is the subject of this paper. It begins immediately below the prelude, is untitled, and bears the initials *H.B.* at the end. Although no instrument is named, the part on the upper staff implies the bass viol. This part includes chords of up to six pitches. Only a six-string instrument using standard bass-viol tuning can accommodate these chords. Since music for plucked instruments was commonly notated in tablature, this part seems to call for a bowed instrument. A range of three and a half octaves (E to b") further helps to confirm the bass viol as the intended instrument.

The lower staff of the music appears to be an unfigured basso continuo part. Most items in the manuscript do have a continuo part. The exceptions are bass-viol duos and trios in which the part writing is fairly similar. This piece does not look like a bass-viol duo, nor does it resemble a solo keyboard composition. The changing clefs on the upper staff and the absence of chords on the lower staff support the conclusion that this work was conceived for a solo bass viol with continuo accompaniment.

¹⁰ Dating from Brian Crosby, *Catalogue of Manuscripts in the Library of Durham Cathedral* (Typescript housed in the Library, 1967-).

¹¹ US:NYp, Drexel 3551, MS pp. 37-39 ("Mr. Buttler").

Butler's composition is comprised of eighty-eight measures (in this author's edition) which fall into five sections distinguished by contrasting meter and style. Similar structures appear in early Italian sonatas by Marini, Castello, Fontana, et al. These composers employed multi-sectional forms, usually containing changes of meter. Imitative texture predominates, but alternates with homophonic and sometimes rhapsodic sections.

The first section of Butler's piece includes improvisatory flourishes and Lombard rhythms in the viol part, somewhat suggestive of the *stile recitativo*. The continuo part is relatively static with only occasional changes of harmony.



Ex. 1. mm. 9-12

These characteristics may also be seen, for example, in the opening of Montalbano's *Sonata quarta*, "Geloso" (1629), for violin and continuo.¹²

The second section changes character but retains the original meter. The viol part carries actual or implied imitative counterpoint throughout, while the continuo functions, for the most part, like a *basso seguente*.

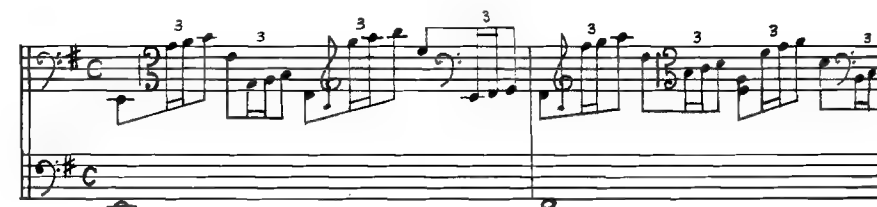


Ex. 2. mm. 16-19

Similar textures appear in many Italian works. Marini's *Sonata per il violino per sonar con due corde* (1629), for violin and continuo, contains imitation resulting from double stops in the solo part.¹³

Passages in *basso seguente* style appear in the continuo parts of Frescobaldi's canzonas (1628) for solo bass instrument and continuo.¹⁴

Butler's third section resembles his division style. The continuo looks like a ground, being constructed of whole notes which change pitch with each measure. Over this bass the viol "breaks the ground," utilizing a single "point of division." According to Christopher Simpson, *breaking the ground* is the process of dividing a long note of the ground into shorter note values by introducing repetition, arpeggiation, embellishing tones, and so forth. A *point of division* is a short pattern of melody and rhythm employed in sequences.¹⁵ The four-note point in this third section bears close harmonic relation to the bass. Also, triplets create a new metric effect.



Ex. 3. mm. 30-31

In his fourth section, Butler combined several elements. The contrasting triple meter employs a harmonic rhythm of a half note followed by a whole note. This underlying pattern is usually elaborated by a dotted rhythm or by a figure of descending eighth notes. The viol part also suggests imitation by means of double stops. The continuo sometimes functions as a *basso seguente*, but at other times it sustains long notes to provide the necessary harmonic foundation.



Ex. 4(a). mm. 40-42

(b). mm. 72-74

Extended sections in triple meter occur in a large number of early Italian works, sometimes in conjunction with imitative texture. For

¹² See Franz Giegling, *The Solo Sonata*, Anthology of Music, vol. 15 (Cologne: Arno Volk Verlag, 1960), no. 2. Works cited in this paper for comparison were composed before 1631 and appear in commonly available modern editions.

¹³ See Arnold Schering, *Geschichte der Musik in Beispielen* (Leipzig: Breitkopf & Hartel, 1931), no. 183, mm. 40-46; regarding the date of Marini's composition, see William Newman, *The Sonata in the Baroque Era*, 4th ed. (New York: Norton, 1983), 104.

¹⁴ See Girolamo Frescobaldi, *Canzonas for Bass Instrument and Continuo*, ed. Bernard Thomas, *The Ensemble Canzonas of Frescobaldi*, vol. 2 (London: London Pro Musica Edition, 1979), nos. 1-4.

¹⁵ Simpson, *The Division-Violist* (1659), 21-24, 45-57, respectively.

example, both elements appear in canzonas by Frescobaldi (1628) for violin or cornetto and continuo.¹⁶

The final section is brief and returns to duple meter. The viol introduces one last point, giving the effect of imitative texture in three registers over a tonic pedal in the continuo.



Ex. 5. mm. 83-85

A tonic pedal in the solo part characterizes the entire short closing section of a sonata by Fontana for violin or cornetto and continuo published in 1641 but composed before 1631.¹⁷

While these comparisons to Italian compositions do not conclusively show that Butler set out to compose a "sonata" or "canzona" in the Italian style, they do reveal significant correlations. Some English instrumental music of the early seventeenth century also displays imitative counterpoint, changes of meter, etc. (This is not the place to discuss possible Italian influences on English styles.) However, it was Italian composers, not English, who developed the sonata style for a solo instrument with continuo accompaniment.

Before 1650, compositions for a bass-range instrument with accompaniment were relatively rare. Such works intended for a viol include certain *recercadas* of Ortiz,¹⁸ divisions on grounds, the English collection *Parthenia In-violata*,¹⁹ and certain works in the

¹⁶ See Frescobaldi, *Five Canzonas for Treble Instrument and Continuo*, ed. Barnard Thomas, *The Ensemble Canzonas of Frescobaldi*, vol. 1 (London: London Pro Musica Edition, 1975), nos. 1, 3, 4, 5. Imitation appears frequently between the treble parts of trio sonatas, e.g., Francesco Turini, *Sonata a tre "Tanto tempo hormai"* (1621), in Erich Schenk, *The Italian Trio Sonata*, *Anthology of Music*, vol. 7 (Cologne: Arno Volk Verlag, 1955), no. 2, mm. 51-141.

¹⁷ See Archibald T. Davison and Willi Apel, *Historical Anthology of Music*, vol. 2 (Cambridge, Mass.: Harvard University Press, 1950), no. 198; on Fontana, see Newman, 108.

¹⁸ Diego Ortiz, *Tratado de glosas sobre clausulas y otros generos de puntos en la musica de violones* (1553), ed. Max Schneider (Kassel: Bärenreiter, 1967).

¹⁹ *Parthenia In-violata or Mayden-Musicke for the Virginalls and Bass-Viol*, facs. ed. Sidney Beck, Thurston Dart, and Richard J. Wolfe (New York: New York Public Library, 1961). A date of ca. 1614 is assigned by Geoffrey Chew, "Parthenia," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan, 1980), 14:254.

viola bastarda tradition.²⁰ Sonata-like compositions, on the other hand, did not specify bass viol as the solo instrument. The term *basso solo* appeared on Frescobaldi's canzonas of 1628.²¹ Fantasias for *basso solo* and for *fagotto* were included in a publication of 1638 by the Spaniard Bartolomeo Selma y Salaverde, a fagottist in the Chapel at Innsbruck.²² Sonatas by Giovanni Antonio Bertoli for fagotto or other instruments were published in 1645.²³ All of these canzonas, fantasias, and sonatas have a continuo part. Considerations of style, date, and instrumentation suggest that of all these works, Frescobaldi's are the most likely to have had some influence on Butler's composition.

Frescobaldi's canzonas for *basso solo* fit the range of the bass viol in first position (D-g'). Their upper register is too high for bassoon- or trombone-related instruments of the time,²⁴ and it would require the cello to use fourth position. Like Butler's composition, these canzonas are multi-sectional with varied meters and textures. In contrast to Butler's style, no double stops appear, nor is there any particularly difficult or idiomatic string writing. Continuo parts in the canzonas contain few figures or none. Butler's continuo has none, while occasional figures appear in some of his other bass parts.²⁵ Unlike Butler's continuo, Frescobaldi's sometimes uses imitation in the solo part. Tempo markings appear at the head of some sections of Frescobaldi's canzonas. Although Butler's piece lacks such markings, certain other works by Butler do display Italian tempo terms.²⁶

The only evidence to support a possible connection between Frescobaldi's music and Butler's is the fact that Butler lived in Rome for a period in the 1640s, shortly after the death of Frescobaldi.²⁷ It seems likely, however, that Butler also encountered Italian music in Spain. For example, Selma's fantasias, though published in Venice,

²⁰ See, for example, a canzona by Vincenzo Bonizzi in Giegling, *Solo Sonata*, no. 1.

²¹ *Canzonas for Bass*, ed. Thomas, 3.

²² *Canzoni, fantasie et correnti da suonar ad una, 2, 3, 4, con basso continuo* (Venice: Grandi, 1638).

²³ Newman, 117.

²⁴ Frescobaldi, *Canzonas for Bass*, ed. Thomas, 2.

²⁵ Phillips, "Divisions and Sonatas," 259-81.

²⁶ *Ibid.*, 261-75.

²⁷ AGdP, Sec. Adm., Expediente personal de D. Enrique Butler, Gentilhombre de Casa, caja 150/4.

might have been performed in his native country. Italian musicians played in the Spanish Chapel.²⁸ And close political ties bound Naples to Spain.²⁹ It is even possible that Butler could have encountered the Italian sonata style in England before 1623.

When and where Butler wrote his sonata-like composition may never be discovered.³⁰ We can only speculate about music which may have inspired him to compose the work for bass viol and continuo. Music for unaccompanied bass viol must be considered. A recently discovered example of which is the anonymous and undated "Sonata Sola," copied by Francis Withy (fl. 1667-1708).³¹ The virtuoso viol techniques displayed in Butler's preludes and divisions may have been influenced by the idiomatically-scored Italian sonatas for solo violin and continuo.

Butler's modest composition does appear to be the earliest known sonata-like work written exclusively for bass viol and continuo. An anonymous "Sonatino" for "Viol di gamba Solo" and continuo, also located in Durham, MS. D.10, has characteristics of a later style. The first printed sonatas for bass viol and continuo are those of Johann Schenck (1688).³² Since Butler's music was composed before 1652, it also predates by many years the solo violin sonatas of Henry Purcell and William Croft. Thus Henry Butler appears to have left us the first sonata-like composition for a solo instrument and continuo written by an English-born composer.

CHRISTOPHER SIMPSON'S "LITTLE CONSORT"

Ila Stoltzfus

Christopher Simpson was born in Yorkshire sometime between 1605 and 1610 to a Catholic family. During the revolution he fought on the Royalist side, and during the Commonwealth period he was in the patronage of Sir Robert Bolles at Scampton. It is to Bolles that Simpson dedicated his publication of 1659, *The Division Violist*.¹ This same treatise was published in a second edition in 1667 with the title *The Division Viol*. Another publication from 1665, *The Principles of Practical Musick*,² was dedicated to Bolles' cousin, Sir John St. Barbe, who was a student of Simpson and a lyra violist. A last treatise, published in 1678 after Simpson's death, is titled *A Compendium of Practical Musick*³ and is similar to the 1665 publication. Simpson remained in the Bolles residence, earning his living from his publications and teaching until his death which is believed to have occurred in 1669.

The music of Simpson, like the music of most of his contemporaries, remained in manuscript form. Simpson wrote two large collections of fantasia suites, as well as other ensemble collections. The lyra viol consort which is the focus of this paper is catalogued in the Oxford Bodleian Library as Music School MSS E.430. The manuscript bears

²⁸ The names of Felipe Piccinini, lutenist from Bologna, and Bartolomeo Jovenardi, harpist from Rome, appear along with Butler's name on payroll accounts: AGdP, Sec. Adm., Capilla, legajos 1115, 1135, 1137.

²⁹ Falconieri's *Il primo libro de canzone* (Naples: Paolini and Ricci, 1650), the source of two pieces by Butler, was dedicated to the Spanish Viceroy in Naples.

³⁰ No autographs survive; all MS sources of Butler's music were copied after his death. Transmission of the works cannot be traced.

³¹ US:U, q763 P699C, B.C., back, fols. 5v-4r (inv.). For information about this work I am indebted to Jineen Krogstad-Heiman. The style of this music, although Italianate, differs from Butler's usual style. For Withy's dates see Norman Josephs, "Withy [Withie], John," *New Grove*. 20:464-65.

³² Newman, 19.

¹ Christopher Simpson, *The Division Violist*, (London: Playford, 1659). The second edition is entitled *The Division Viol* (London: W. Godbid, 1667; facsimile ed., edited by Nathalie Dolmetsch, London: J. Curwen and Sons Ltd., 1955).

² Simpson, *The Principles of Practical Musick*, (London: Will. Godbid for Henry Broome, 1665). This information in Frank Traficante, "Music for the Lyra Viol: The Printed Sources," *Journal of the Viola da Gamba Society of America*, hereafter referred to as *JVDGSA* 5 (1968): 33.

³ Simpson, *A Compendium of Practical Musick* (London: M.C. for Henry Broome, 1678). According to Traficante (see n. 13), both publications contain a discussion of the elements of composition, followed by an appendix containing pieces for beginning viol players. The 1678 edition contains an additional set of pieces. Modern edition, P.J. Lord, ed., Basil Blackwell, 1970.

the following inscription on one of the partbooks: "Mr. Sympson's Little Consort: Prickt & given mee by Mr. Francis Withye: 11 Jan: 1672/3." This date then is probably the date of copy or the date of acquisition.

The following factors have led British scholar Margaret Meredith to assign a date of composition of mid-1650's for these pieces: 1) the average length of the dances is longer than that of examples found earlier in the century; 2) there is a greater development of motives; 3) the bass functions as a harmonic bass and the pieces are more tonal than earlier pieces; and 4) the manuscript has the same title as a 1656 publication by Matthew Locke that is also divided into suites.⁴

The manuscript contains four partbooks for an ensemble of "treble," lyra viol, bass viol and continuo. The bass viol book and the continuo book are nearly identical, except that the latter includes a few figured-bass symbols. The twenty-six pieces in this collection are divided into four suites: G minor, G major, D minor, and D major.

The pieces in the Simpson Consort are dances which appear in the manuscript without titles, but have recently been given hypothetical titles by Gordon Dodd. They are collected into four suites of varying lengths: Suite in G minor contains 8 pieces; Suite in G major, 6 pieces; D minor, 9 pieces; and D major, 3 (4) pieces. The pieces are written in the style of pavans, almans, ayres, corantos, and sarabands, which were popular at this time. The pavans are comprised of three sections, and the other pieces two sections. The sarabands are consistently homophonic; the remaining pieces contain brief sections of imitation.

The sequence of the pieces varies also. In the following table, it can be seen that of the four suites, three begin with pavans, and end with sarabands. The fourth suite in D major begins with an alman, and although the last piece is called an ayre, there is an added 8 measures in triple meter in the character of a saraband. It is consistent with Simpson's tendency to end a collection of pieces with a saraband--almost as if it is his signature.⁵

⁴ Margaret Meredith, "Christopher Simpson and the Consort of Viols," (Ph.D. dissertation, University College, Cardiff, Wales, 1969), p. 22.

⁵ This tendency of Simpson to conclude a collection of pieces with a saraband was discussed by Gordon Dodd in a letter of November, 1982.

TABLE I

Contents of Oxford Bodleian Mus. Sch. MSS E.430,
"Mr. Sympson's Little Consort," 1672/3
Treble, Lyra Viol, Bass Viol, and Bassus Continuus.



KEY OF SUITE	ACCORD (name)	PITCHES	TITLES
G minor	edfhf (harpway flat)	d'b-flat gdGD	Pa,Co,Ay,Co,Al,Co,Al,Sa
G major	defhf (harpway sharp)	d'bgsdGD	Pa,Al,Co,Co,Al,Sa
D minor	fedfh (high harpway flat)	d'afdAD	Pa,Al,Sa,Al,Ay,Sa,Al,Ay,Sa
D major	fdefh (high harpway sharp)	d'af-sharp dAD	Al,Al,Ay,(Sa)

The manuscript containing Simpson's "Little Consort" is one of eight extant manuscripts from the English repertoire of music for the lyra viol in consort with other instruments. These manuscripts date from the late 1630's until 1672/73. The uniqueness of this music lies in the fact that the lyra viol was employed as one member of a mixed ensemble, which also included a treble instrument and instruments functioning in the role of the continuo. Either a treble viol or a violin played the treble part, and a bass viol along with a harmonic instrument (lute, theorbo, or harpsichord) was assigned the continuo.

The reader may recall that "lyra viol music," or music played "lyra way," is closely related to the lute music of the seventeenth century. Music for both of these instruments was written in a chordal and quasi-polyphonic style and was notated in French lute tablature. The tablature for the lyra viol is typical of French lute tablature: the six-line graph is used to represent the strings, letters to represent positions on the strings, and rhythmic symbols are placed above the graph to indicate durations. Tablature is an efficient way of graphically notating the more than three-octave range of the lyra viol, without changing clefs or using the grand staff. Tablature also facilitates the reading of the multiple stops. Because the player reading tablature is primarily concerned with locating a position rather than seeking a specific pitch, tablature makes it possible to use

a variety of tunings.⁶ The above table shows that the lyra viol is tuned differently for each suite. The table includes the tuning accord, the name of the tuning, and the pitches of the strings, since they must be compatible with the rest of the ensemble. Certain tunings seemed to be associated with certain keys, and the four tunings which Simpson has used for these suites are most frequently associated with these four keys.

Generally, the tablatures resemble one another in format, only slight differences resulting from the style of each copyist. Most of the rhythm symbols are the same from manuscript to manuscript, and the letter symbols vary only in the use of either "i", "y", or "j" for the position immediately higher than "h", which is the highest fret.

One symbol which appears only in the Simpson lyra viol consort is a 2 written over the letters of the tablature in place of rhythmic symbols. The appearance of the 2 follows a rhythmic pattern involving two notes; either  or . This writer has interpreted this symbol to mean that the letters under it should be played in the rhythm of the letters just preceding, as can be seen in Example 1. In all cases this interpretation is rhythmically compatible with the other parts.



Ex. 1. (a) Tablature of Alman 5 in G minor, m. 1 and Saraband 14 in G major, mm. 3-4, by Simpson, (b) Transcriptions.

The treble instrument of Simpson's "Little Consort" is not specifically designated, as the title simply states "treble" for the highest instrument. Scholars do not agree as to whether the treble viol or the violin would have been preferred.

The ranges of the treble parts are of very little help in answering the question, since there is virtually no difference in range in parts specified for violin, and parts specified for treble viol. During this period of string ensemble writing, the upper limit (with a few exceptions) was C two octaves above middle C. In the Simpson consort, there are frequent instances of a" and b", but only a rare c".

The question of whether to use violin or viol as the treble instrument should be determined by the effect of the choice on the balance and sonority of the ensemble. With the treble viol, the ensemble will have a more homogeneous and balanced sound. If the violin is used, its brilliance and wider dynamic possibilities will give it a more soloistic character, and the other parts will seem subordinate. The role of the lyra viol affects the balance of the ensemble. The extended range of the lyra viol and its chordal possibilities can serve to contribute to the ensemble by adding to the sonority of both the bass and the treble. It is possible to confine the lyra viol to its upper register, thus creating the concertante effect of a second treble. In the Simpson consort, the lyra viol frequently contains material with chords as well as linear passages that complement or imitate the treble line.

As stated earlier, the "bassus continuus" partbook in the Simpson consort contains music nearly identical to the bass book, except for occasional sparse and incomplete figured bass symbols. The continuo instrument is not specified in this manuscript. In three of the other lyra viol consorts, the word "Harpsicon" is included in the title and both treble and bass lines are provided. In three other consorts, a theorbo is designated and the part is provided only with a single bass line (with or without figures). One manuscript contemporary to the lyra viol consorts but which did not use the lyra viol, specified organ for the keyboard instrument. In these "fantasia suites," treble and bass lines are provided.

One scholar suggests that since Simpson was in residence where both an organ and a harpsichord were available, either of these instruments would be appropriate.⁷ It is the opinion of this writer that the harpsichord seems to have been a preferred instrument for the lyra viol consort. There is a manuscript by Simpson's contemporary John Jenkins which appears with two different instrumentations: one with 'treble,' bass and organ; the other with 'treble,' bass, lyra viol, and harpsichord. Whether the harpsichord was used instead of the organ to balance the thick texture of the lyra

⁶ The reader should consult articles by Frank Traficante for additional information about the lyra viol.

⁷ Meredith, pp. 50-51.

viol, or whether the lyra viol was added to compensate for the lack of sustaining power of the harpsichord is not known. The point is that the organ appears in the ensemble without the lyra viol, and the lyra viol and the harpsichord are used to complement each other.

In most respects Simpson's compositional style as reflected in these consorts, is typical of seventeenth-century English instrumental music-writing. Several favorite clichés appear to be the use of sequence, frequent 4-3 or 7-8 suspensions, and a repeated-note motive which resembles a fanfare. Two of these can be seen in example 2. Ayre 25 in D major, mm. 16-31 contains a four measure sequence of a simple rhythmic figure which varies in the final interval with each presentation. (Especially unusual is the leap of the seventh in m. 17.) The pattern then changes direction along with rhythm changes. At the end of this same excerpt, in m. 28, harmonic motion comes to a standstill, over which occurs the rhythmic figure of two eighth notes followed by a half note or two quarter notes. This example of the fanfare figure appeared frequently in seventeenth-century English instrumental music. The fanfare figure frequently follows an imitative portion and immediately precedes the concluding cadence. It creates a change of texture by tying the voices together in triads and slowing the harmonic rhythm as it approaches the cadence.



Ex. 2. Ayre 25 in D major, mm. 16-31.

Example 3 illustrates Simpson's frequent suspensions. While the use of suspensions at this time is not especially remarkable, it is significant that in the lyra viol consorts, both the suspended line and the supporting harmony often occur in the lyra viol part. This is one circumstance in which the quasi-polyphonic possibilities of the lyra viol are important. The suspension may not be immediately apparent upon reading the tablature, or it may appear to be unprepared when the tablature is transcribed literally. Example 'a' shows three measures from Coranto 11 in G major which contains a 4-3 suspension in the lyra viol part. Example 'b' shows measure 17 in tablature, 'c' the literal transcription, and 'd', a transcription which gives attention to the polyphonic lines and the voice leading which are implied. The last transcription clarifies the two lines as they move from the preparation of the suspension, through the suspension to the resolution.



Ex. 3. Coranto 11 in G major, (a) mm. 16-18, (b) m. 17, tablature, (c) m. 17 in literal transcription, (d) m. 17 in transcription with attention to voice leading.

In the music from this period, one finds only a few examples of related motivic material within a suite. One of the most interesting and unique examples comes from Simpson's Suite in D minor. Examples 4-6 show the opening motives of all of the sections in this suite presented in the order of their appearance in the manuscript. Most of the opening motives are related to the opening motive of the pavan (labeled "A"), and a few of the second sections are related to the opening motive of the second section of the pavan (labeled "B"), although this is less predictable. The opening of the second section of Alman 18 is related to the opening of the third section of the pavan (labeled "C"). The three sarabands are related to each other (labeled "D" and "E"). Ayre 19 contains two new motives (labeled "F" and "G"); both of which appear later in Ayre 22.

Pavan 15

A B C

Alman 16

A B

Saraband 17

D E

Ex. 4. Suite in D minor, opening motives for Pavan 15, Alman 16, and Saraband 17.

ALMAN 18

A C

AIRE 19

F G

SARABAND 20

D E

Ex. 5. Suite in D minor, opening motives for Alman 18, Ayre 19, and Saraband 20.

Alman 21 A(?) B

Ayre 22 A(F) G

Saraband 23 D (?)

Ex. 6. Suite in D minor, opening motives for Alman 21, Ayre 22, and Saraband 23.

As stated previously, the pieces are grouped together by key, and most begin and end in the same key. Two seventeenth-century writers comment on the relationship between the opening of a piece and the final cadence. Playford states that early in the ayre the key should be known, and the piece should end in that key.⁸ Simpson states that "Every composition in music . . . is designed to one key or tone, in which the bass doth always conclude."⁹ Simpson, however, makes exceptions to this one key or tone rule in his Suite in D minor. All of the almans, one ayre, and the pavan clearly begin in D minor and modulate to closely related keys for interior cadences, and then return to D minor for the final cadence. All three of the sarabands and one ayre, however, solidly begin in F major with interior F. The second sections begin in F or C major and remain there until just before the final cadence when they move to D minor for the close.

One remaining stylistic device popular during this time is the use of divisions. It seems curious that Simpson does not include any divisions for any of the parts in these suites, since many of his other non-lyra viol collections do contain divisions. It is highly possible that divisions were performed in an extemporaneous manner by the players, especially by the treble player.

It should be stated in conclusion, that this collection of lyra viol pieces forms a small part of the music which was examined in the writer's dissertation. The musical style of the lyra viol consorts has been found to be consistent with other collections of instrumental ensemble music from this same period in most respects. These manuscripts, however, reflect a sense of experimentation in the instrumentation for the mixed consort. The music is unique in the use of the lyra viol as both a second treble instrument and as a harmonic instrument. At times the pieces resemble fantasia suites in which the treble is soloistic and at other times, they resemble the earlier equal-voiced consorts.

This music has only recently begun to appear in performance repertoire and in published editions. The ensemble is unusual and the music varies in its technical difficulties; however, most of the pieces are short and accessible to both the performer and the audience. These suites provide a repertoire of music which was probably experimental when it was first composed and performed. Twentieth-century performers should approach the music in the same spirit of experimentation.

⁸ John Playford, *An Introduction to the Skill of Musick*, (London: Playford, 1674; reprint ed., Ridgewood, NJ: The Gregg Press Incorporated, 1966.) bk. 3, pp. 31-32.

⁹ Simpson, *The Division Viol*, bk. 2, p. 16.

DUDLEY RYDER 1715-1716: EXTRACTS FROM THE DIARY OF A STUDENT VIOL PLAYER

Ian Woodfield

Dudley Ryder, a young Nonconformist studying law at the Middle Temple in London, began to keep a diary in June 1715, with the intention not only of recording the daily events of his life but as a means of critical self-examination. The portrait that emerges from his writing is an agreeably frank one, of an essentially diffident young man enjoying the freedom of his student life, but struggling with the bittersweet pangs of an immature infatuation. Ryder was a keen musician. His preferred instrument was the bass viol, but he sometimes played the flute and also sang a little. His diary provides us with a good record of the viol playing habits of a young man in early 18th-century London. The diary is written in shorthand and the following extracts are taken from the modern edition by W. Matthews: *The Diary of Dudley Ryder 1715-1716* (London, 1939):

Monday, June 6 - Did little from breakfast to dinner but play upon my viol.

Tuesday, June 7 - Played upon my viol.

Friday, June 24 - Rose at 8. Did nothing all the morning being obliged to keep my sister company, except play upon the viol and began to read Cicero's *De Officiis*.

Monday, July 4 - Rose at 7. Read to the end of Mr. Locke's treatise of government against Filmer. Played upon the viol.

Friday, July 15 - Rose at 7. Intended to have drank purging waters, but they were not good. Played upon the bass viol.

Tuesday, July 19 - Went about 3 o'clock to Change [the Exchange]... Went thence to Mr. Cynelum my viol master.

Friday, July 22 - Visited Mr. Burroughs. Had a good deal of discourse with him about making sermons and the manner of preaching. Afterwards he played upon the viol and I played also. He has much more the command of the viol than I have, plays with more freedom and ease.

Monday, August 1 - Played upon the viol and read part of a play of Regnard, *Le Distrain*...

Saturday, August 6 - Played upon my viol. Read some of *Catiline Conspiracy*.

Monday, August 22 - Entertained myself with the viol till dinner time... Mr. John Emmett came to me to play together upon the flute about 9 o'clock. He brought one flute and we had ne'er another. I played two or three tunes upon the viol and we went into the long walk, and he there played over a great many tunes. He plays chiefly by ear and seems to have a very good one. He plays pretty well, but a little confused as persons that play by ear only generally do. At past 10 he went away.

Tuesday, August 23 - Played upon the viol and went to bed at almost 11.

Monday, August 29 - About 6 o'clock Cousin Billio came in and brought me two music books he had of mine. We played over one anthem and sung with it to the bass: it sounded mighty well.

Monday, September 5 - Was not very much inclined to study this morning. Played upon the flute and viol a great part of it.

Saturday, September 10 - After supper went into my closet. Played upon my viol and sung some of my Italian songs which I am in hopes I shall be able to presently sing agreeably with my viol, though never without some other music to guide my voice and ear.

Monday, September 12 - Rose at 8. Mr. Emmett came to me immediately after rising to play together upon the flute. Did so and breakfasted together till 10. Then read Mr. Berkeley and then played upon the viol. Did very little this morning. Read some of Horace's *Odes*. After dinner did the same, expecting Cousin Billio to come, which he did not till almost 4 o'clock, when we played together upon the viol and flute till past 5 o'clock.

Wednesday, September 21 - Went to grandmother and then played upon the viol.

Monday, October 3 - Rose at between 7 and 8. Read some of Perkins' Law concerning deeds. Spent the rest of the morning at the viol and reading some French *Dialogues des Morts*. Am well pleased with the humour of them.

Monday, October 10 - After breakfast played upon the viol and flute and then read part of one of the *Probusions* of Famianus Strada...

Saturday, October 15 - Between 11 and 12 Mr. Spering came to me. He sung some songs... I played a little upon the viol.

Monday, October 17 - Saw Mr. Ichabod Gould and Hudson and invited them to drink a dish of tea with me, which they did and I played my viol a little and he played some tunes upon the flute, though but indifferently. Our conversation was tolerable. They went about 5 and Cousin Joseph Billio came. We played together some sonatas upon the flute and viol and then I went.

Tuesday, October 18 - Went to dinner, then to Mr. Cynelum's. Had a lesson upon the viol. A great difficulty I find in that instrument is to draw a soft and fine note.

Saturday, October 22 - Played upon the viol. Did nothing all night but this and read some of Fontenelle's *Eclogues*.

Tuesday, November 1 - Rose past 7. Read some Cicero's Philippic oration. Played upon the viol.

Saturday, November 26 - Passed away the afternoon in doing nothing but playing a little upon my viol.

Thursday, February 16 - After dinner Mr. Bowes, Mr. Oxford and Mr. Tillyard upon my invitation came to drink some tea with me. They desired me when they saw my bass viol to play to them, which I did but was in a great deal of confusion that I played not near so well as I do sometimes.

Wednesday, March 7 - Rose at 8. Read Civil Law all the morning till almost 12, when played upon my viol endeavouring to learn to play over the several keys and voluntaries upon each of them, which will give me a much greater relish of music and make me more fit to play lessons.

Tuesday, March 27 - I went then with Mr. Smith to a friend of his, who plays upon the bass viol very well, who is a silk weaver and works in gold and silver and makes the richest gold and silver stuffs that are made in England. We played, Mr. Smith and I, upon the flute and he upon the viol, and some time after a Frenchman came in who sung some of the French opera songs in concert with our two flutes and the bass. He sung particularly that part of the opera of *Psyche* which we saw at Paris, in which the Vulcans come in and sing *Frappons*, etc. It pleased me very much as it revived in me the ideas I had when I was at Paris and filled me with that same kind of pleasure which I had when I was in the opera there. The French music has a very different air and manner from ours: it is extremely simple and easy, but there is a peculiar kind of harmony which touches me very sensibly.

Thursday, April 19 - After dinner went to Mr. Cynelum's. Had a lesson on the viol. I was never so well pleased with my own performance as today. I am in hopes I shall be able to play delicately upon it and touch it finely. I paid him a guinea for a month's lessons, which has been I believe a year in completing.

Wednesday, April 25 - Read some of the book in which the grounds of the bass viol is taught and the method of playing divisions and composing. I am mightily pleased with it and hope by its assistance to be able both to understand music and the art of composing and fitting the bass and the treble together, but also to play well and readily upon it.

Saturday, June 30 - Cousin Joseph Billio walked home with me and played upon the viol with me.

Monday, August 20 - Went to Mr. Denn's to breakfast. After breakfast Mr. Burroughs and I played some music set for two viols.

Monday, September 3 - Dined at home. Sent to Mr. Burroughs to come and see me in the afternoon and send his viol which he did and we played together a great while.

Friday, October 19 - Rose at 7. Took some cream of tartar before I rose. Read some *Spectators* now and then and thought about making verses upon Mrs. Marshall's curling locks. Did not make any more. Played upon my viol: pleased myself very much.

Dudley Ryder was an avid reader, fluent in Latin, Greek, French and Italian. His choice of reading matter extended far beyond the law books necessary for his chosen profession. On the evidence of his diary, solitary viol playing was a pleasant adjunct to his literary study. He was, in other words, a true amateur, playing for his own private recreation. He enjoyed making music with a small circle of friends—Joseph Billio, Jeremiah Burroughs and John Emmett—but when asked to perform in front of a small audience, like many an amateur, was 'in a great deal of confusion'.

Ryder was keen to improve the standard of his viol playing and with this in mind took a month's lessons (which were spread over nearly a year) from Mr. Cynelum, a viol master resident in London. It is possible that this 'Mr. Cynelum' was in fact the younger Mr. de Sainte-Colombe. On 14 May 1713 a benefit concert for 'Mr. St. Colombe' was held in Hickford's Room,¹ and it is now known that in 1707 Lady Grissell Baillie took lessons from Sainte-Colombe in Edinburgh.² The name Sainte-Colombe could conceivably have been contracted by Ryder into 'sinclum' or even 'sinlum', just as Saint-John is habitually pronounced 'sinjun'. (As a matter of fact, in the account-books of Lady Grissell Baillie, Sainte-Colombe appears once as 'Sinckolum'.) Whoever he was, Mr. Cynelum seems to have emphasized refinement of tone production. After one lesson, Ryder commented that he found it difficult 'to draw a soft and fine note' from his viol. yet he left his final lesson full of confidence (Mr. Cynelum showing good business acumen) that he would be able to 'play delicately and touch it finely'.

Away from the guidance of Mr. Cynelum, Ryder read with approval Simpson's *The Division Viol*, the third edition of which had recently appeared in 1712. (The author of *The Compleat Violist*, published in London c1700, implies, perhaps with an element of self-interest, that there was still significant demand for a viol tutor: he writes that lately there has been made 'much Inquiry after a Book with Directions and Lessons for ye Viol'.) On one occasion Ryder records a session of systematic practice, when he played through voluntaries in different keys to gain technical fluency. Exercises and lessons, however, were reserved for Ryder's private practice. When playing the viol with his friends, the choice usually fell upon something lighter, the viol being relegated to its continuo role. Ryder himself sang unnamed Italian songs and anthems to a viol accompaniment, and on another occasion accompanied some flute

¹ M. Tilmouth: 'A Calendar of References to Music in Newspapers published in London and the Provinces (1660-1719)', *RMA Research Chronicle* 1 (1961):85.

² I. Woodfield: 'The Younger Sainte-Colombe in Edinburgh', *Chelys* 14 (1985).

sonatas. The most elaborate performance recorded in the diary consisted of an excerpt from Lully's *Psyché*, with a French singer accompanied by two flutes and a viol. (Keyboard instruments are never mentioned by Ryder when he describes his music-making.)

One would love to know what Ryder and his friend Jeremiah Burroughs used when playing music 'set for two viols'. Two recent London publications for two viols would have suited their taste for light, tuneful airs very well: William Gorton's *A choice collection of new ayres compos'd and contrived for two bass viols* (London, 1701); and *Select lessons for the bass viol of two parts collected by our best violist out of the works of Giovanni Schenk being the choisest preludes, allemands, sarabands, corants, minuets and jiggs* (London, c1703). Schenck's music for viols, incidentally, was quite widely known in early 18th-century England. A performance of some of his sonatas for two viols is recorded in the diary of Dr. Claver Morris on 1 October 1718 at Wells: 'Mr. Walter and Mr. Baswilwaldt play'd Shenk's Sonatas for 2 Viols, which were very excellent'.³

During his solitary viol playing session, Ryder may have used two recent London publications for solo viol: *The Compleat Violist* (London, c1700); and *Aires & Symphonys for ye Bass Viol being a choice Collection of ye most favorite song tunes, Aires & Symphonys out of the late Operas, Curiously contriv'd & fitted Lessons made purpose for ye Instrument, as Almands, Corants, Sarabands & Jiggs* (London, 1719?). Again, these volumes both contain light airs and dances of the kind to which Ryder and his friends were evidently attracted.

The publication of all this music for viol during the first decade of the 18th century suggests that bass viol playing was still a popular pastime in London at this period. Dudley Ryder's diary, with its agreeable portrait of the life of a young amateur bass player making music with his friends, certainly confirms this.

³ E. Hobhouse: *The Diary of a West Country Physician A.D. 1684-1726* (London, 1934)

REVIEWS

Joseph Bodin de Boismortier. *Trente et unieme oeuvre... contenant diverses pièces de viole avec la basse chiffrée*. 1730. Reprint. Geneva: Minkoff, 1982. FS 25.-.

Roland Marais. *Premier [-deuxième] livre de pièces de viole avec la basse chiffrée en partition*. 1735-1738. Reprint. Geneva: Minkoff, FS45.-.

Two new facsimile volumes from Minkoff introduce some little-known solo viol music of the 1730's, the decade following the death of the great French virtuoso, Marin Marais. Although chamber music with obbligato viol from the 1730s and '40s has recently become better known owing in part to Julie Anne Sadie's comprehensive study,¹ the solo music of the same period deserves more attention from players and scholars as well.² Now, with two printed collections by Roland Marais and another by Boismortier, players will discover that the 1730s yield some fine music worthy of study and performance. A source of particular pleasure to me was the discovery of a "new" composer for the viol in Boismortier. One volume of his music for *pardessus de viole* (op. 61, 1736), has survived in a private collection,³ and his sonatas for two treble viols (op. 63, c. 1736) are lost. Thus it is in this handsome collection (op. 31, 1730) alone that players can sample the high quality of his writing for the seven-string bass viol.

Joseph Bodin de Boismortier is known primarily for his numerous collections of flute music and trio sonatas. A prolific composer, he also left some sonatas for one and two bass instruments and continuo, and a concerto. The title pages of these works mention the bassoon, violoncello, or viol as suitable instruments. The collection of *diverses pièces de viole* (op. 31, 1730) departs from his earlier practice in

¹ Julie Anne Sadie, *The Bass Viol in French Baroque Chamber Music* (Studies in Musicology, no. 26, UMI Research Press, Ann Arbor, c. 1980).

² A valuable study, particularly for ornamentation and technical aspects of the music, is Hans Bol's *La basse de viole du temps de Marin Marais et d'Antoine Forqueray* (Bilthoven, 1973).

³ See Adrian Rose, "The solo repertoire for *dessus* and *pardessus de violes* published in France, c. 1650-c. 1770: a list of works with introduction," *Chelys* 9 (1980):18.

specifying the viol on the title page, and the music is as thoroughly suited to it as Marais's — chordal, idiomatic, and carefully marked with ornaments and fingerings. Boismortier is not known to have played the viol, but his writing in this volume suggests that he possessed an intimate knowledge of the instrument.

The volume contains five groups of pieces in different tonalities (G-D-A-C-E). The word *diverses* in the title, as well as the varied order of pieces and the frequent juxtaposition of major and minor modes, suggest that a player may select his own group of pieces to perform. A few movements bear titles descriptive of musical character, such as *rondeau le majestueux* or *courante la moderne*, and others also bear unusual or humorous titles, such as *rondeau le suppliant*, *rondeau l'adulateur*, or *rondeau le brut*. The musical quality throughout Boismortier's volume is first-rate and the technical difficulty ranges from moderate to quite challenging. Players will appreciate the clarity of the facsimile edition and its score format, which ease rehearsals with continuo partners and also facilitate transcription to other instruments. (Since Forqueray's works adapt so well to the harpsichord, why don't keyboard players attempt Boismortier's music as well?)

In another volume from Minkoff we find Roland Marais's two printed collections published in 1735 and 1738. Each book of *pièces de violes* contains four suites, with at least seven movements or as many as twelve in some suites. Book I includes suites in the most frequent keys (C, g, e, F), and this volume is therefore somewhat less demanding technically than book II, whose tonalities are more unusual (C-c-b-B flat). Despite the similarity of Roland's writing to that of his father and his attractively agile style, his pieces strike one as more conventional, with regular phrase lengths and straightforward melodies. A few pieces are so similar to his father's works that they suggest possible borrowing, such as the opening of Roland's *rondeau gaillard* in G from Book I (cf. Marin's *Saillie du jardin*, Book V, number 85).

Roland's second book contains an important preface in which he suggests that his pieces are also proper for other instruments, such as organ, theorbo, lute, violin, or flute, and especially the harpsichord.

He acknowledges his father's mastery of the viol and, like many composers of the day, follows his conventions for ornament signs and articulation marks. Roland's descriptions of these marks amplify those of his father and they should be studied together, for they apply to most French solo music of the first half of the 18th century.⁴

Roland Marais's music is worthy of study particularly for its close affiliation with his father's style. Boismortier's writing, on the contrary, is genuinely original and his volume warrants the attention of any player interested in French solo music. It deserves a secure place in the soloist's repertoire and in the concert hall.

Mary Cyr

⁴ Also useful for the interpretation of Roland Marais's music are his "rules of accompaniment for the bass viol," in Bol, *op. cit.*, pp. 292-295, and in Gordon J. Kinney, "Writings on the viol by Dubuisson, De Machy, Roland Marais, and Etienne Loulié," *Journal of the Viola da Gamba Society of America* 13 (1976):17-55.

Loves Pashion and Other Ayres for Lyra-Violl. Mary Cyr (lyra viol). McGill University Records 82015. \$8.98.

17th Century Music for Viola da Gamba and Lyra Viol. Jason Paras (viol). Focus 821. \$9.95

"For These Distracted Tymes:" *Music of the Civil Wars.* London Baroque. Meridian E-77059.

When the renaissance of the viol began almost a century ago, players and listeners alike were first made aware of the glories of seventeenth-century English consort literature by the Dolmetsch family and then later in the 1950s and 60s by such groups as the English Consort of Viols, which toured this country to the enthusiastic applause of small but devoted audiences. While other groups continue to perform and record this literature, it is only within the past ten years that seventeenth-century English solo viol literature and music in which the viol is combined with other instruments has been given its due on recordings. Three recent recordings all or in part devoted to this latter repertory substantially expand our listening awareness of these pieces.

Loves Pashion and Other Ayres for Lyra Violl (McGill University Records 82015) played by Mary Cyr is based on her anthology of lyra viol solos to be published by A-R Editions, Madison, Wisconsin. This edition supplements the publications by Martha Bishop which have made this music available to many players both in its selection of pieces and in its discussion of performance, most particularly ornamental signs and ornamentation. Further, the anthology draws on manuscripts hitherto not readily available, such as the Manchester Lyra Viol Tablature (Manchester, Central Library, ms. 832 Vu51), which has circulated in xeroxes of xeroxes for some years. The recording is quite representative of the selection of composers in the anthology: Alfonso Ferrabosco, William Corkine, Daniel Farrant, Tobias Hume (of course) and Richard Sumarte, whom I think deserves more attention for his arrangements of well-known songs than he has hitherto received.

The recording is well done in a live acoustic setting. Mary Cyr is quite equal to the technical demands and emphasized the rhythmic vitality of much of the music. However, any kind of rhythmic freedom is avoided, and the contrasting moods which would help to characterize the individual pieces is missing. A literalness results which leaves everything sounding very much the same. Jordi Savall has recorded about a third of the pieces on this recording on *The Punckes Delight* (Argo ZK-37), *Lessons for the Lyra-Violl* (Astree AS-

51), and *Musicall Humors* (Astree AS-77), and while one may carp at certain mannerisms, particularly in the early recordings, the willful quirkiness of Hume and the lyrical qualities of much of this music are fully realized by Savall. I particularly enjoy his scrappy performance of Hume's *A Souldiers Resolution* complete with narration on *The Punckes Delight*.

Mary Cyr uses a fine lyra viol by Peter Tourin after an instrument by John Rose. Mr. Tourin has made several instruments of this type in recent years, and they are among his most successful efforts.

Focus, a record label founded by Thomas Binkley at Indiana University, has recently issued a recording of a recital given by Jason Paras on January 10, 1982, *17th Century Music For Viola da Gamba and Lyra Viol* (Focus 821). It is devoted to English and Italian music on side one and to Marin Marais on side two.¹ Before proceeding further, a bit of background is in order. Thomas Binkley has built the early music program at Indiana University into one of the finest in the country, and as his successes have multiplied, his support from the administration has increased. Further expansion and depth requires the assistance of specialists to teach various instruments, and the first of these was to be Jason Paras, a young viol player of extraordinary talents who had worked in Basel after his initial training at Stanford University. The recital recorded here was played during his initial visit to Bloomington. In July, 1982, Jason Paras "drowned in the Rhine," and this recording is a testimony to what might have been.

The overall impression is one of fiery temperament coupled with an extravagant, at-times-mannered approach. The most extreme example is to be found in his performance of Marais's *La guitare* (Bk. III, no. 107), which lasts eleven minutes (!) and exploits every nuance in excruciating detail. The approach is more successful with the lyra viol pieces and particularly the *ricercada* for viola bastarda by Aurelio Virgiliano, where contrasting sections and dramatic changes are particularly necessary to provide interest.² The three pieces by Hume, *The Spirit of the Gambo*, *Pavan*, and *Life* are well-known and receive the same kind of imaginative, sometimes-wayward performance. The recording also includes some improvisations by the performer on popular sixteenth-century patterns, a *passamezzo* and a Spanish tune *Conde Claros*, which to my mind are not wholly successful in that they intermingle a variety of disparate styles of ornamentation. The recording is well engineered,

¹ Also on this performance Mr. Paras included a performance of Bach's Sonata No. 1 in G Major, BWV 1027 not included on this recording.

² This work is found in a performing edition Aurelio Virgiliano, *Three Ricercate per viola bastarda* edited by Bernard Thomas (London Pro Musica Edition, 1980).

especially since it is taken from a recital tape prepared without the least thought that it would become a recording, although the surface on the reviewer's copy was extremely noisy.

"For these Distracted Tymes." *Music of the Civil Wars* (Meridian E77059) is performed by the London Baroque, consisting of violinist, Ingrid Seifert, harpsichordist—organist, John Toll and gambists Charles Medlam and William Hunt. This group, judging by its recent recording of Marais's *La gamme* and the violin sonata *La Maresienne* (Harmonia Mundi HM1105), has taken a place in the forefront of English baroque chamber groups. This new recording presents works by John Jenkins, William Lawes, William Young, Christopher Simpson, Thomas Tomkins and Matthew Locke. Simpson is represented by the Divisions in D Major from the *Division Viol*, and the performance of the Divisions in F for Two Bass Viols compares favorably with that of the Kuijken's on *Music For a Viol* (ACC8014, recently reissued by Musical Heritage Society as 4796F). I particularly enjoyed the duets for violin and bass viol by Jenkins and the sonata for violin, bass viol and continuo by William Young. Young was one of those English virtuosi who settled on the continent (in this case at Innsbruck); Young's sonatas provide a musical link between the latter group and those German composers such as Buxtehude who composed for the same combination of instruments. Locke is represented by the "Little" Consort No. 7 performed on violin, two bass viols and organ, and Lawes by a pavan and air for two viols and organ. The ensemble in these pieces is superb, although the unrestrained playing of Ingrid Seifert, fine as it is, will not be to everyone's taste. This is a recording anyone interested in this music would want to hear.

Robert A. Green

Contributor Profiles

Hermione Abbey received her bachelor's and master's degrees from Columbia University and a Ph.D. in musicology from the University of Utah. Currently, she is on the faculty at the Conservatory of Music, University of Missouri-Kansas City, teaching music history and directing the Collegium Musicum. Previous teaching and collegium assignments were associated with Westminster College and the University of Utah. She has contributed several articles and reviews to *The American Recorder Journal* and is also transcribing a book of psalm tunes by Thomas Tallis, several of which have already been published.

Margaret Downie Banks has received degrees from Skidmore College, State University of New York at Binghamton, and the Ph.D. in musicology at West Virginia University, Morgantown. She has previously published "Rebec in French Literary Sources from 1379-1780" in the 1982 issue of this Journal and has also contributed articles to the *Newsletter of the American Musical Instrument Society*, *Journal of the American Musical Instrument Society*, *Continuo*, and the *New Grove Dictionary of Musical Instruments* to be published this fall. She is currently the Associate Curator and Assistant Professor of Museum Science at the University of South Dakota.

Mary Cyr studied viola da gamba with Wieland Kuijken and baroque cello with Anner Bylsma. In 1975, she received the Ph.D. in musicology from the University of California, Berkeley. She is presently an associate professor at McGill University in Montreal, where she teaches viola da gamba and musicology and directs the Collegium Musicum. She performs frequently as a soloist on the viola da gamba in Europe, Canada, and the United States, specializing in the French repertoire and English lyra viol music. She was a co-recipient of the American Musicological Society's Noah Greenberg Award in 1983. Her article "Solo Music for the Treble Viol" was published in the 1975 issue of this Journal.

Robert A. Green received his bachelor's degree from the U.S. Naval Academy and his master's and doctorate from Indiana University. He also attended the University of Paris for a year as a Fulbright scholar. He currently teaches music history and directs the Collegium Musicum at Northern Illinois University, and performs with several groups in the Chicago area. He has previously published articles in the 1977 and 1981 issues of this Journal, and has contributed articles to the *Hayden Yearbook* and *Early Music*.

Elizabeth V. Phillips received the B.A. and M.A. degrees in music from Stanford University and the Ph.D. in music (historical performance practices) from Washington University in St. Louis. Currently on the faculty of West Georgia College, she has also taught at The University of Lethbridge (Canada), at Washington University, and at VdGSA Conclaves and other workshops. In addition to playing and teaching modern violin, she continues to be an active performer on viols and baroque violin and director of a collegium musicum. She is preparing an edition of the works of Henry Butler for publication.

Ila H. Stoltzfus received her bachelor's degree from Goshen College and her master's and doctorate degrees from Louisiana State University. She is currently a faculty member of the School of Music at Louisiana State University, teaching viola da gamba, coaching viol consort, and assisting with the directing of the Collegium Musicum. In addition, she performs with the faculty Baroque Trio, "L'Ensemble du Marais."

Ian Woodfield received his bachelor's degree from Nottingham University and his master's and Ph.D. from King's College, University of London. He was a Herschel Fellow at Bath University in 1976-1977 and was appointed Lecturer in Music at Queen's University of Belfast in 1978. His first book, *The Celebrated Quarrel between Thomas Linley (Senior) and William Herschel: An Episode in the Musical Life of 18th-Century Bath*, was published by the University of Bath in 1977. He has also contributed articles and reviews to *Early Music* and the *Proceedings of the Royal Musical Association*. His latest book, *The Early History of the Viol*, is scheduled to be published by Cambridge University Press in August, 1984.